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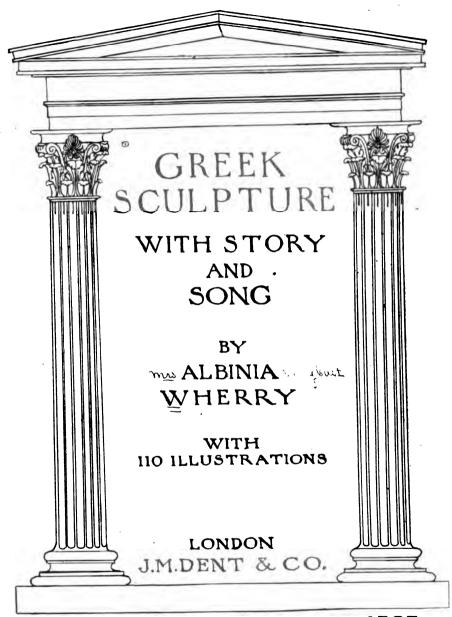
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PREFACE

THE object of my book is twofold; to awaken in boys and girls an interest in Greek Sculpture, and to provide for older people possessing some superficial knowledge, and desiring to widen it, a convenient companion when examining Galleries of Casts. For the most part, therefore, only such sculptures are included in the work as are found in collections of this kind, or in the British Museum.

The book differs from other works on Sculpture of the same size in various ways. In the first place it is not a handbook for scholars by a professed Archæologist, but contains, besides an account of the Rise and Decline of Greek Sculpture, brief mythological sketches of the chief Gods and Heroes for the benefit of those who are unacquainted with or have forgotten the myths and legends which inspired the Greek artists. It contains also short descriptions of the principal temples, and of recent excavations, and anecdotes have been introduced concerning the statues, with an anthology of verse from ancient and modern poets relating either to the statues or the myths. A collection has, in fact, been made of all such pieces of information, historical, artistic, and literary, as appeared likely to make the book more useful, the object being not only to present the opinions of the chief authorities, English, French,

and German, on the Sculptures, but to awaken the reader's interest in everything connected with them.

A special acknowledgment is due to Professor Waldstein, who has allowed me to make use of his opinions, whether published or not; and to many friends, who have put aside their own work to help me, I desire to record my sincere and grateful thanks.

ALBINIA LUCY WHERRY.

Cambridge, October 18, 1898.



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NOTE

In quotations from classical authors the chief translations used are the following:—

Iliad: Lang, Leaf, and Myers.

Odyssey: Butcher and Lang.

SOPHOCLES: Whitelaw.

EURIPIDES; ION: Bayfield; MEDEA, Webster.

THEOCRITUS and BION: Lang.

Greek Sculpture

PART I

FROM DARKNESS TO DAWN

THE SHIELD OF ACHILLES.—"There wrought he the earth and the heavens and the sea and the unwearying sun, and the moon waxing to the full, and the signs every one wherewith the heavens are crowned, Pleiades and Hyades, and Orion's might, and the Bear that men call also the Wain, her that turneth in her place and watcheth Orion, and alone hath no part in the baths of ocean. Also he fashioned therein two cities of mortal men. In the one were espousals and marriage-feasts, and beneath the blaze of their torches they were leading the brides from their chambers through the city, and loud rose the bridal song. . . . But around the other city were two armies in siege with glittering arms, . . . on the wall there stood to guard it their dear wives and infant children, and with these the old men, but the rest went forth. . . . Also he wrought therein a herd of kine with upright horns, and the kine were fashioned of gold and tin, and with lowing they hurried from byre to pasture beside the murmuring river, beside the waving reed. And herdsmen of gold were following with the kine, four of them, and nine dogs fleet of foot came after them, but two terrible lions among the foremost kine had seized a loud-roaring bull that bellowed mightily as they haled him, and the dogs and the young men sped after him. . . . Also he set therein the great might of the river of ocean around the uttermost rim of the cunningly-fashioned shield."—Iliad, xviii, 481, 607.

THE PALACE OF ALCINOUS.—"Meanwhile Odysseus went to the famous palace of Alcinous, and his heart was full of many thoughts as he stood there or ever he crossed the threshold of bronze. Brazen were the walls which ran this way and that from the threshold to the inmost chamber, and round them was a frieze of blue, and golden the doors that closed in the good house. Silver were the doorposts that were set

upon the golden threshold, and silver the lintel thereupon, and the hook of the door was of gold. And on either side stood golden hounds and silver, which Hephæstus wrought by his cunning to guard the palace of the great-hearted Alcinous, being free from death and age all their days. . . . And within were seats ranged against the wall this way and that, from the threshold even to the inmost chamber, and thereon were spread light coverings finely woven, the handiwork of women. There the Phæacian chieftains were wont to sit eating and drinking, for they had continual store. Yea, and there were youths fashioned in gold standing on firm-set bases with flaming torches in their hands, giving light through the night to the feasters in the palace."—Odyssey, vii. 58.

CHAPTER I

THE INFANCY OF GREEK SCULPTURE

THE quotations that form the introduction to this chapter are taken from two celebrated epic poems, the Iliad and Odyssey. The exact origin of these is uncertain, for though they are usually ascribed to a blind poet called Homer, there is no historical evidence to this effect, and a certain school of critics are of opinion that the numerous short poems out of which they are composed were collected and woven together about 560 B.C. by Peisistratus, tyrant of Athens at this date, his object in doing so being to provide a national literature, and to stimulate military enthusiasm among his fellow-citizens by keeping constantly in their memories the great deeds of their We know, however, from the history of other nations, that when the knowledge of reading and writing was limited to a small handful of priests or scholars, the Bard, Skald, or Minstrel, who wandered from one castle to another, was an important person and everywhere a welcome guest. fireside after the feast, when the red wine shone or the strong ale foamed in the beakers, he sang to his harp of the great deeds of yore; and may we not imagine Homer such an one as Tennyson describes him-

"And there the Ionian father of the rest,
A million wrinkles carved his skin,
A hundred winters snowed upon his breast,
From cheek and throat and chin."

The subjects of the songs he sang were well-known legends and popular folk-lore, but the thread which held together the scattered pearls was the golden harp-string of the blind poet. Such songs never grow old: we can still weep with Achilles over the death of Patroclus, and dwell with breathless interest on the hairbreadth escapes of Odysseus.

The only piece of real sculpture described by Homer is the sacred image of Athene at Troy, with whose safety was mysteriously bound up the welfare of the city—

"Set where the upper streams of Simois flow
Was the Palladium, high 'mid rock and wood;
And Hector was in Ilium, far below,
And fought and saw it not, . . . but there it stood.
It stood, and sun and moonshine rained their light
On the pure columns of its glen-built hall.
Backward and forward rolled the waves of fight
Round Troy; but while this stood Troy could not fall." 1

The elaborate descriptions of inlaid armour, gold cups and ornaments which occur in both the *Iliad* and the *Odyssey*, were long believed to be either inventions or gross exaggerations on the part of the author, but we now know that, although Homer, like other poets, imparted to his stories an element of mystery, and wove round them the peacock robe of fancy, he was not drawing entirely from his own imagination. When he sings of the shield of Achilles, the work of Hephæstus, the god of handicraft, forged in immortal workshops where the oneeyed giants were the craftsmen, he does so as though the animals and people sculptured upon it were alive and moving before him; and when he tells us of golden youths bearing torches, and deathless hounds of bronze which guarded the gates of the palace of Alcinous, he was romancing. he describes the breast-plate of Agamemnon and the golden cup of Nestor, it is now possible to compare his account of them with real armour and cups which have recently been found, and which were made, and perhaps already buried away out of sight before the *Iliad* and *Odyssey* were committed to writing. For the treasures of Mycenæ and Hissarlik belong to a period of civilization which probably existed 1500 years before Christ, when Greece was inhabited by an Eastern race supposed to have come from Phrygia, and called Pelasgians, Hellenes, or

¹ Matthew Arnold.

Achaians, but about whom very little is known and many different opinions are held.

What is more certain is, that somewhere about 1100 B.C. a race of hardy barbarians, called Dorians, swept over the luxurious cities of the plain, and for a period of many centuries plunged the whole country in darkness and ruin. As time went on the Dorian conquerors, inter-marrying with the original inhabitants, formed a new race of people, and these are the true Greeks, whose early works of art have a different character to any that existed before.

THE CITIES OF THE ARGIVE PLAIN.

In the triangular plain at the head of the Gulf of Nauplia there have existed since prehistoric times three great cities, Argos, Mycenæ, and Tiryns; the two last are assigned to mythical founders, but there is no tradition of the beginning of Argos, for from time immemorial it had been a city.

In Argos itself little of interest remains, but on a hill opposite may still be seen the remains of that temple of Hera where tradition says the Achaian chiefs swore allegiance to Agamemnon before starting for Troy. At "well-walled Tiryns" the foundations of the palace and portions of the famous walls are still to be seen; while at Mycenæ, besides the walls, the rock tombs, and the tombs or treasuries in the lower city, a remarkable monument of prehistoric times still retains its original position. This is the gateway of the citadel, where over a doorway in the wall of rough-hewn stones are two headless lions (or lionesses), whose fore-feet rest on an upright column; these are sculptured in low relief on a triangular slab, and it is supposed that their heads, of which no vestige remains, may have been of metal. The style of the composition is rather Assyrian than Egyptian, and at Azazin in Phrygia there is a tomb similarly decorated, which, although probably of later date, may owe its origin to the same unknown influence.

The subterranean tombs outside the citadel are also extremely interesting; the largest and most striking, the Treasury of

Atreus or "Tomb of Agamemnon," is in good preservation, and though its connection with Atreus or Agamemnon cannot be proved, it was evidently the last resting-place of some distinguished personage or family. It has been known since very ancient times, but has only lately been thoroughly explored. The roof is of a conical shape, made of large stones, narrowing to the top, where it is finished off with a single huge block, and at one time the inside was lined with plates of metal, the attachments of which are still visible.

At Tiryns and at Hissarlik, the site of ancient Troy, the foundations of the palace walls answer to the description of the palace of Alcinous. In the first of these were found the fragments of a frieze of blue cyanus, and on the walls traces of the metal plating. Cyanus, which is used as a general term for "blue," may in some cases be lapis-lazuli, but when employed in large quantities, as in a frieze, was glass coloured with copper, a material manufactured by the Phœnicians. The custom of using metal in this manner was a survival from the time when buildings were of wood instead of stone, and the metal was employed in this way not only for decoration, but to strengthen and preserve them from decay. The material used may have been gilt bronze, but was probably burnished copper, for the copper of Cyprus, largely exported from the earliest times, was of a peculiarly pure bright colour resembling gold. It is possible, moreover, that the bodies found in the tombs at Mycenæ may be those of princes of the Pelopid family, who came from Phrygia, where gold was plentiful, and who are described in the Homeric poem as possessing much treasure in gold and It is interesting to compare the fragments of Mycenean architecture with that of the earliest Greek buildings, which are remarkable for their extreme simplicity, and everything connected with this epoch of comparative civilization points to the Asiatic origin of the early inhabitants of the cities of the Argolid plain.

It is to these early inhabitants of Greece, that tradition points as the heroes round whom centre the legends of a great prehistoric war, undertaken by them against a fortified city of semi-oriental origin. It is therefore necessary to consider

briefly some of the works of Art described in the Homeric poems, and see how far they correspond to those that have actually been found. When Patroclus, at the request of Achilles, visited Nestor, the oldest and wisest of the Achaian chiefs, in his tent before the walls of Troy, Hecamede, a captive princess, set before them a strangely concocted drink in a gold four-handled cup, "that the old man had brought from home, embossed with studs of gold; four handles there were to it, and round each two golden doves were feeding." A golden cup with two handles instead of four is among the treasures found at Mycenæ by Dr. Schliemann. Hidden away in a beehive tomb at Vaphio in Sparta, two other golden cups, that have miraculously escaped the despoiler, have rewarded the researches of modern explorers. These are decorated in repoussé work, with spirited designs of wild bulls caught in the snare of hunters, and tame cattle feeding in rich pastures. Among the valuable prizes given away by Achilles at the funeral games held in honour of Patroclus, "the son of Peleus set forth a mixing bowl of silver, chased; six measures it held, and in beauty it was far the best on all the earth, for artificers of Sidon wrought it cunningly, and men of the Phænicians brought it over the misty sea." 2 Metal bowls decorated in concentric rings with Egyptian and Assyrian designs have long been known, several being now in the British Museum. approach more nearly than anything else to the description of the shield of Achilles, on which the designs were arranged in a similar manner. The breast-plate of Agamemnon, the gift of Cinyras, king of Cyprus, is thus described. "Now there are two courses of black cyanus, and twelve of gold, and twenty of tin, and a dark blue snake writhed up towards the neck, three on either side like rainbows, that the son of Cronus had put into the clouds, a marvel to the tribes of mortal men."8 Corresponding probably in style to the breast-plate, are the swords found at Mycenæ, some of which have now revealed beautiful designs of cats catching waterfowl, and lions pursued by hunters inlaid in various coloured metals on a foundation of

bronze. From the Acropolis of Mycenæ comes the fragment of a silver vase, on which has been engraved with a sharp pointed instrument a scene from the siege of a fortified city; from its gates issue naked warriors carrying large shields, while mourning women and old men unfit for war crowd upon the walls.

Here, therefore, are specimens of four kinds of metal work; inlaying with one metal upon another, repoussé work where the design is raised by being pressed out from behind, engraving done by means of some sharp pointed instrument, and birds fashioned in the round. All these show that when the things themselves were lost sight of, the tradition of a bygone civilization was still preserved by a later and ruder generation.

INFLUENCE OF RELIGION ON ART.

The religion of the Greeks was Polytheism, or a belief in many gods, and this form of worship had an important influence on their art. The Jews, who revered one God only, and were forbidden to represent Him in material form, often broke this command, and made for themselves graven images after the manner of their neighbours the Babylonians and Assyrians. The Greeks, except possibly in very early times, were not idolaters, but to them the whole world of nature was peopled by beings who, although wiser, more powerful, and, above all, more beautiful than themselves, were yet of like passions. These could be approached by flattery, and even on occasions deceived, though an awful vengeance fell on one guilty of such impiety, and his children's children suffered for their father's sin. A worship of Beauty was the mainspring of the Greek religion, and Beauty came to be so absolutely identical with good that the two were one. That which was beautiful was good, and that which was good must of necessity be beautiful.

When therefore they began to make symbolical statues of the Divinities their highest aim was that each one, whether man or woman, should be as perfect as possible. Zeus was the most majestic of middle-aged men, Aphrodite the perfect woman, Apollo and Hermes ideal athletes. At first their endeavours were not crowned with success, for Art enslaved by Religion is always conventional, and clings to old models for the sake of sacred associations that belong to them. As late as the fifth century B.c. the sculptor Onatas made a black image of Demeter with a horse's head for the people of Phigalia, in imitation of a very ancient wooden image that had been destroyed by fire, and it was said that the goddess in a dream directed his work.

Pausanias gives the following description of this grotesque and barbarous idol. "In the other mountain, Elaion by name, about thirty stades further removed from Phigalia, there is a cave sacred to Demeter who is called the Black. They describe the original image as follows. The goddess was seated on a rock, and was in form like a woman except for her head; she had the head and mane of a horse, and forms of serpents and other creatures sprang from her head, she was dressed in a tunic that reached to her feet; in one hand was a dolphin, while the bird in the other was a dove. They say that she got the name of Black because the goddess herself wore black raiment." 1

Many stories are told about the Greek divinities, and every great chief proudly traced his descent from the union of an Immortal with some mortal youth or maiden. Heracles, the most popular of the Greek heroes, was said to be a son of Zeus, and the Trojan Æneas in his wanderings was protected and guided by his mother Aphrodite.

Besides the great gods there was a host of inferior divinities, the nymphs who, under various names, Oreads, Dryads, and Nereids, haunted the mountains, woods, and sounding salt sea caves. Every mountain and river had its personification in a human form. With such an unlimited choice of subjects it is not surprising that the Greeks, with their keen sense of beauty and extraordinary technical skill, should have excelled as painters and sculptors. "'Not all the treasures," as Homer has it, "'which the stone threshold of the Far-darter hides safe within,' would now be so precious to us as the power of

¹ Pausanias, viii. 42.

looking for one hour on the greatest work of the greatest painter of antiquity, the picture by Polygnotus, in the hall of the Cnidians at Delphi, of the Descent of Odysseus among the Dead." It is difficult to form any idea as to the real merits of Greek painting, as none survives except small decorative designs on vases, limited to a few primary colours; but of Greek sculpture, though much is lost, much happily remains, and works of all kinds extending over a period of more than five centuries have been preserved, though in an imperfect and mutilated condition.

HISTORICAL WORKS OF ART.

During the rule of the Antonines, in the second century A.D., Pausanias, a learned Roman, made a tour round Greece, and wrote down in a most entertaining manner not only minute descriptions of the things he saw; but also many interesting legends and traditions concerning the people and places he visited; and it is from his own account of his travels that we get most of our information about works of Art which have since perished. When Pausanias made this tour, which he did in the most exemplary frame of mind, interesting himself in everything, and asking questions of everybody, all the important sanctuaries in Greece were museums filled with treasures of gold, ivory, and bronze, tripods, vases, terra-cottas, woven and embroidered garments, everything, in fact, that was beautiful, valuable, and interesting from its age or history. Many of these treasures were the gifts of foreign monarchs. Crœsus, the King of Lydia, who possessed so much treasure that his name has passed into the proverb, "As rich as Crœsus," sent many valuable gifts to various shrines, but especially to Delphi. A large number of these beautiful things were not made in Greece, but, like the prehistoric works of Art described in Homer, were the work of Phænicians, who, though they never possessed much originality, continued to combine Egyptian and Assyrian designs in a manner which, though both effective and ingenious, is exceedingly puzzling for antiquarians and archæologists. This Phœnician work may generally be distinguished by the use of foreign plants, such as palm-leaves and the locus, or sacred lily of the Nile, also by the introduction of hybrid monsters, griffins, chimæras, and sphinxes, besides real animals not found in Greece, such as lions and panthers.

CHEST OF CYPSELUS.

The oldest piece of decorative work of Greek origin, seen and described by Pausanias, was the Chest of Cypselus, an oblong box of cedar-wood, decorated with a series of thirty-three pictorial designs arranged in five bands extending along the front and probably the two ends. This chest was dedicated in the temple of Hera at Olympia by Cypselus, a ruler of Corinth, in memory of an important event in his childhood, when his mother, to save him from the enemies who sought his life, had hidden him in it, like Moses in his ark. The subjects of the designs carved in gold and ivory, and fastened on to a dark wooden background, were all taken from the stories of Greek gods and heroes, which proves that there must have existed at this time a large number of legends and traditions which, if not yet committed to writing, were still familiar to every one; and in this respect it forms a marked contrast to the shield of Achilles, for the shield, which was decorated with similar bands of pictures, contained no story and no special person, the scenes being merely general subjects-war, hunting, or the gathering in of the harvest. It is interesting to find that even at this time the Greek should have been so skilful in the use of gold and ivory, for these were the materials which, later, they employed with such a fine effect in statues of the gods.

EARLIEST TEMPLE STATUES.

The first temple statues were stones, tree-trunks, or pillars of metal with head and hands attached; these succeeded to still earlier objects of worship, such as the stone cone revered as the emblem of Aphrodite at Paphos, or the original Artemis of Ephesus, "the image which fell down from Jupiter," which was possibly an aerolite that had really fallen from the sky. The Apollo of Amyclæ¹ was one of the most celebrated of these bronze idols, and is described as a pillar of metal forty-five feet high, with head and hands, which stood on the spot where, according to tradition, Apollo, the Sun-god, by an unfortunate accident caused the death of his friend Hyacinthus, from whose blood sprang the flower Hyacinth.

Keats has written some beautiful lines in which he refers to this pathetic incident.

"Fair creatures, whose young children's children bred Thermopylæ its heroes . . . not yet dead, But in old marbles ever beautiful.
High genitors, unconscious did they cull Time's sweet first-fruits . . . they danced to weariness, And then in quiet circles did they press
The hillock turf, and caught the latter end
Of some strange history, potent to send
A young mind from its bodily tenement;
Or they might watch the Quoit-players, intent
On either side; pitying the sad death
Of Hyacinthus, when the cruel breath
Of Zephyr slew him, . . . Zephyr penitent,
Who now, ere Phœbus mounts the firmament,
Fondles the flower amid the sobbing rain."

When Pausanias saw this statue it was adorned with the gold given by Crœsus to the Lacedemonians, that, according to their laws, could not be used by the citizens for an increase of personal luxury.² It stood on a throne or platform, containing seats for priests and worshippers, and decorated by the sculptor Bathycles of Magnesia with stories of gods and heroes sculptured in low relief. Before there was any real sculpture, that is, statues in the round, the Greeks had already produced much decorative work of wood and metal; it is not therefore surprising to find that when they began to work in stone they still sculptured in relief, that is, they cut out the surface of a solid block of stone, so that the figures or designs stood out distinct from the slab on which they were carved. Relief is called high

¹ Pausanias, iii. 18, 19.

The Infancy of Greek Sculpture 13

or low according to whether the sculpture is only slightly raised above the surface or stands out nearly free from the background.

DÆDALUS AND HIS PUPILS.

Dædalus, a half-mythical person, whose name signifies "one who works cunningly," was a carver of wooden images, "of which it was said they are strange to look upon, and yet have some divine inspiration manifest in them," 2 and of whom it is also recorded that "he loosed the limbs of the gods and opened their eves." 3 Pausanias on his travels saw many of these wooden images, which, although displaced from their original position by works of art more suited to the critical taste of later worshippers, were still preserved with care as sacred relics, and in some cases, as with the ancient wooden images of Hermes in the Erechtheum at Athens, wreathed with garlands to veil their grotesqueness. The legends of Dædalus ascribe to him the invention of wings, which he is said to have fastened with wax to the shoulders of himself and his son Icarus: with these they crossed the Ægean Sea, but the boy, disregarding his father's advice, flew too high, the wax melted in the hot rays of the sun, and, his wings being detached, he fell into the sea and was drowned. Dædalus scarcely comes within the range of history, but in both Athens and Crete there existed families or guilds of sculptors called Dædalids, and several artists whose names and works are celebrated by historians are said to have been his pupils.4 Among these are Dipœnus and Scyllis of Crete and Endœus of Athens, who worked in the sixth century B.C.5 We have the following record of Smilis, another pupil of Dædalus: "The temple of Hera of Samos may reasonably be thought one of the oldest in existence. notably because of the statue, for it is the work of an Æginetan, Smilis, the son of Eucleides. This Smilis was a contemporary of Dædalus, but never obtained to the same height of fame."6 This Hera statue probably took the place of the xoanon, or wooden idol, which we are told had a large and costly wardrobe.

¹ Diodorus, iv. 76.

² Pausanias, ix. 40, 3.

³ Ibid. ii. 4, 5.

⁴ Pliny, N. H. xxxvi. 9.

⁵ Pausanias, i. 26, 4.

⁶ Ibid. vii. 4, 4.

Before sculptors had acquired the art of representing drapery, these wooden idols were dressed up like dolls in clothes of woven materials, and new garments were solemnly presented on stated occasions, as is still done in Roman Catholic countries with images of the Virgin Mary.

The art of casting statues in bronze was probably introduced from Egypt, but there are various traditions concerning it. Pausanias says, the first to cast statues in molten bronze were the Samians, Rhœcus, the son of Phileas, and Theodorus, the son of Telecles. Diodorus, a celebrated historian and traveller, writing in the first century after Christ, relates the following anecdote—"Telecles and Theodorus, the pupils of Rhœcus, made the statue of the Pythian Apollo for the Samians, the one half of which image was made at Samos by Telecles, while the other was fashioned at Ephesus by Theodorus, and that when the two parts were joined together they fitted so exactly that the whole figure appeared to be the work of one artist."

This mechanical method of working was seldom practised by the Greeks, but was in common use among the Egyptians. Pliny gives the following account of the invention of modelling in his day, which, although unworthy of credence as an historical fact, serves to show that the art itself was of very ancient origin. The daughter of Butades, a potter of Corinth, had a sailor lover who was about to leave her on a long and dangerous voyage. On the evening that he bade her farewell, the light of the lamp cast on the wall a well-defined shadow. She took a brush and traced the outline, which her father filled in with clay and baked with his pots. This portrait was said to have been preserved in the temple at Corinth until the sack of the city by the Roman general Mummius, in 146 B.C.

Bronze was always a favourite material with the Greeks, but before 600 B.C. it was used chiefly in relief or for decorative work, like the bronze griffins and other eccentric animals found far beneath the present surface of the ground in the excavations at Argos and Olympia. Before this time the temple statues, if not in wood or coarse stone, were usually solid pillars of metal, like the Apollo of Amyclæ.

¹ Pau sanias, viii. 14, 8,

² Diodorus, i. 98.

Besides these bronze pillars, whose appearance is only known from small designs on contemporary coins, a unique example still remains of a very ancient form of bronze statue. This is an image of Astarte, an Oriental goddess, found in the Polledrara tomb near Vulci in Etruria, which consists of a wooden cone covered with thin plates of bronze attached with metal rivets.¹

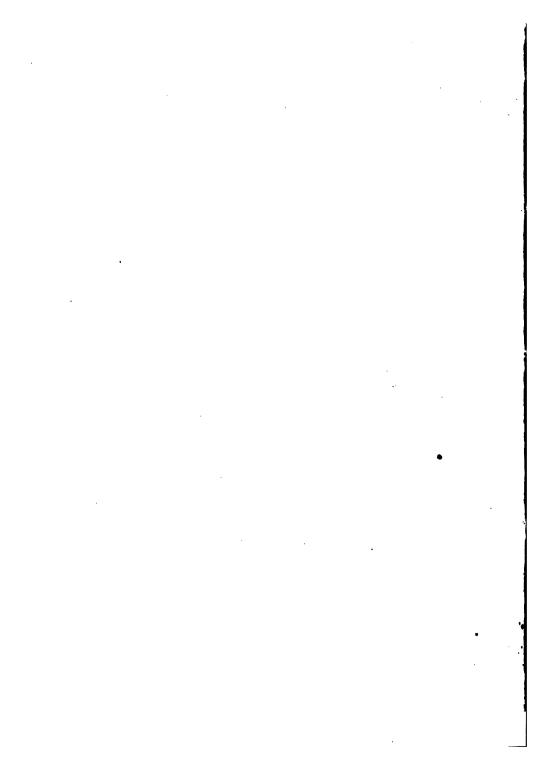
Pausanias, describing a statue of this kind, says—"On the right hand of the goddess of the brazen house there is an image of Zeus the Highest, the oldest of all works in bronze, for it is not wrought all in one piece, but each part is separately beaten out, and all are held together by rivets, so that they may not fall asunder. They say that the image was made by Clearchus of Rhegium, who, according to some, was a pupil of Dipœnus and Scyllis, but according to others, of Dædalus himself." ²

INFLUENCE OF THE PALÆSTRA.

It is universally admitted that the Greek sculptors of the fifth and fourth centuries B.C. have never been excelled at any time, and even as early as the sixth century they were already celebrated for their beautiful statues of young men and boys, who were always represented naked, as they appeared when engaged in the Palæstra or athletic sports, which formed such an important part of their education. Every free-born Greek was an athlete from his cradle, and trained in a variety of bodily exercises, which developed his muscles in perfect harmony and proportion. When Greece was in her decline, and athletes became professionals, this ceased to be the case, and there ensued a gross over-development of certain parts of the body at the expense of others, according to the special form of exercise affected by each individual. A general deterioration of the uniformly high standard was the natural result, and athletics gradually ceased to be an important moral factor in the education of youth. when the gymnasia were the daily resort of the whole male population, all distinctions of rank and wealth were forgotten, and he who was the most Beautiful was the acknowledged superior, whatever might be his social position.

¹ Etruscan Room, British Museum.

² Pausanias, lii. 17, 6.



CHAPTER I

THE FIRST STATUES OF THE GODS

For many centuries after the Dorian invasion there appears to have been no true sculpture, either architectural or monumental, in Greece. The oldest Greek building known, after the Lion Gateway at Mycenæ, is not in Greece itself, but at Selinus in Sicily, where there was a flourishing colony founded by the Megarians. But Art was not altogether dead even in these dark ages, for pottery, bronzes, terra-cottas, and engraved stones called *island gems*, have been found in an unbroken series from the earliest times until the seventh century B.C., the date of the first temple at Selinus, and the approximate date of the first xoanon or wooden statue of a Divinity.

These wooden images, the work of Dædalus and his pupils, have long since crumbled into dust, while the bronze athletes have been melted down to furnish arms and money for succeeding generations. Fortunately, however, for those interested in these matters, contemporary stone copies made in imitation both of wood and bronze have been discovered amid the ruins of the shrines where once the gods were worshipped, and in the precincts where statues of victorious athletes were erected for an example to their descendants. Probably the oldest existing image of a Greek divinity is a statue of Artemis found at Delos, but before describing this it will be interesting to give a short account of the character and attributes of the goddess, and the same plan will be pursued with respect to the other important divinities. In this first chapter, which deals almost entirely with Greek works older than 500 B.C., the great Gods, Zeus, Hera, Apollo, Artemis, Athene, Hermes, and Hestia, are all represented, but Hephæstus, Demeter, Poseidon, Ares,

Aphrodite, and. Dionysus are not mentioned, there being no early statues of these deities.

ARTEMIS (DIANA).

The worship of Artemis is of very ancient origin, and she appears under many different aspects. Thus there is Artemis the maiden huntress, whose attributes are her bow and spear, and her companion a stag or hound; Artemis as the Moon wearing as a diadem the silver crescent; Artemis as a deity of the under world, when she carries a torch and is sometimes confounded with Hecate; Artemis of the Tauric Chersonese, called afterwards Artemis Brauronia; the Artemis of Ephesus, who is really Oupis, an Oriental deity entirely foreign in character to the Greek Artemis; and the Persian Artemis or Anahit.

The Greeks called Artemis the daughter of Zeus and Leto, and twin sister of Apollo. Homer, comparing Nausicaa to her, says: "Even as Artemis, the archer, moveth down the mountain, either along the ridges of lofty Taygetus or Erymanthus, taking her pastime in the chase of boars and swift deer, and with her the wild wood-nymphs disport them, the daughters of Zeus, lord of the ægis, and Leto is glad at heart, while high over all she rears her head and brows, and easily may she be known." 1

Sudden deaths of women were attributed to the arrows of the goddess Artemis, as were those of men to her brother Apollo; Odysseus, meeting his mother in the place of departed spirits, enquires of her: "What doom overcame thee of death that lays men at their length? Was it a slow disease, or did Artemis the archer slay thee with the visitation of her gentle shafts?" 2

Artemis was a virgin goddess who hated men and cities, and spent her time wandering among the woods and hills with her girl companions, some of whom were also famous for their skill in the chase; but besides hunting the wild creatures for sport she also took the greatest care of the young ones.

Once a hunter named Actæon came unexpectedly upon the goddess and her maidens bathing in a mountain tarn, and she

¹ Odyssey, vi. 80, 189.

² Ibid. xi. 153, 136.

was so angry at this intrusion that she transformed him into a stag, so that he was torn to pieces by his own hounds. Marlowe, in his drama of *Edward II*., makes Gaveston, the unworthy favourite of the king, say when planning the revels with which he proposes to beguile his sovereign—

"One like Actæon peeping through the grove Shall by the angry goddess be transformed, And, running in the likeness of a hart, By yelping hounds pulled down, shall seem to die."

The poet Milton thus speaks of her-

"Shall I call

Antiquity from the old schools of Greece
To testify the arms of Chastity?
Hence had the huntress Dian her swift bow,
Fair silver-shafted Queen for ever chaste,
Wherewith she tamed the brinded lioness
And spotted mountain pard, but set at naught
The frivolous bolt of Cupid. Gods and men
Feared her stern frown, and she was Queen of the woods."

Browning, our greatest modern poet, whose conception of the goddess does not greatly differ from that of his predecessors, places in the mouth of Artemis a magnificent description of her own attributes—

"I am a goddess, of the ambrosial courts,
And save by Here, queen of pride, surpassed
By none, whose temples whiten this the world.
Through heaven I roll my lucid moon along;
I shed in hell o'er my pale people peace;
On earth I, caring for the creatures, guard
Each pregnant yellow wolf and fox bitch sleek,
And every feathered mother's callow brood,
And all that love green haunts and lowliness.
Of men the chaste adore me, hanging crowns
Of poppies red to blackness, bell and stem,
Upon my image at Athenai here."

On one occasion she appears in a very ignominious position; for having taken the side of the Trojans against the Greeks, she was severely chastised by her stepmother Hera.

"But angrily the noble spouse of Zeus upbraided the archer queen with taunting words: 'How now, art thou fain, bold

vixen, to set thyself against me; hard were it for thee to match my might, bow-bearer though thou art, since against women Zeus made thee a lion, and giveth thee to slay whomso thou wilt. Truly it is better on the mountain to slay wild beasts than to fight amain with mightier than thou. But if thou wilt, try war, that thou mayest know well how far stronger am I, since thou matchest thy might with mine.' She said, and with her left hand caught the other by the wrist, and with her right took the bow off her shoulders, and therewith, smiling, beat her on the ears as she turned this way and that; and the swift arrows fell out of her quiver, and weeping from before her the goddess fled like a dove that from before a falcon flieth to a hollow rock, a cleft, for she was not fated to be caught; thus Artemis fled weeping, and left her bow and arrows where they lay." 1

Under her Latin name of Diana, or, as she is often called, Cynthia, many poems have been addressed to Artemis by English poets, especially during the reign of Elizabeth, when it was a fashionable conceit of her adoring subjects to invest their autocratic sovereign with the charms and attributes of the maiden goddess. In *The Midsummer Night's Dream* Oberon says—

"That very time I saw but thou couldst not,
Flying between the cold moon and the earth,
Cupid all armed; a certain aim he took
At a fair vestal throned by the west,
And loosed his love shaft smartly from his bow,
As it should pierce a hundred thousand hearts:
But I might see young Cupid's fiery shaft
Quenched in the pale beams of the watery moon,
And the imperial votaress passed on
In maiden meditation fancy free."

Here also is a fragment from another Elizabethan poet, Thomas Heywood—

"Hail, beauteous Dian, queen of shades,
That dwells beneath these shadowy glades,
Mistress of all those beauteous maids
That are by her allowed.

¹ Iliad, xxi. 462, 494.

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Virginity we all profess,
Abjure the worldly, vain excess,
And will to Dian yield no less
Than we to her have vowed.
The shepherds, satyrs, nymphs, and fauns
For thee will trip it o'er the lawns."

But Artemis the proud and chaste did not always escape the cruel arrows of Cupid's deadly bow, the story of her love for Endymion, the beautiful hunter, has always been a favourite theme for poets; and Keats, the sweet but short-lived singer of our own times, has told in melodious verse the tale of how Endymion, wandering alone by night on the slopes of Mount Latmos, met the goddess, no longer stern and cold, as when surprised by the hapless Actæon, but fair and kind as her sister Aphrodite, and, unlike her, faithful to one love. On Endymion she threw the spell of eternal sleep, that none might know of her passion, and in dreams only he feels her kisses.

"He was a poet, sure a lover too,
Who stood on Latmos top what time there blew
Soft breezes from the myrtle vale below;
And brought in faintness, solemn, sweet, and slow,
A hymn from Dian's temple, while upswelling
The incense went to her own starry dwelling.
But though her face was clear as infants' eyes,
Though she stood smiling o'er the sacrifice,
The Poet wept at her so piteous fate,
Wept that such beauty should be desolate:
So in fine wrath some golden sounds he won,
And gave meek Cynthia her Endymion."

In the Tauric Chersonese, now called the Crimea, was a grim, bloodthirsty goddess, called by the Greeks Artemis, to whom all strangers were sacrificed. In a play by the poet Euripides, Orestes, the son of Agamemnon, is shipwrecked with his friend Pylades on that inhospitable shore, and would have met the common fate had they not been saved by an unexpected piece of good fortune. It happened that at this time the priestess of the goddess was Iphigenia, the sister of Orestes, who, while being offered in sacrifice by her father Agamemnon at the

¹ Iphigenia in Tauris.

beginning of the Trojan war, had been saved by the interposition of Artemis, and transported by her to the Tauric Chersonese. When Iphigenia discovered that one of the strangers was her brother she fled with him to Attica, and took with her the sacred image which was under her care. This image afterwards received the name of the Artemis Brauronia, from the place where they landed, and was still worshipped with cruel rites, for when the advance of civilization put an end to human sacrifices boys were whipped before her altar till the blood ran.

To those who have not made a study of Greek sculpture and mythology it must always be a matter of perplexity what relation there could be between the virgin huntress and the Artemis of Ephesus, the statue referred to by St. Paul, the silver shrines for which brought in "no small gain for the craftsmen." The explanation is as follows.

When Androcles, son of Codrus, king of Athens, came with his companions to the little village of Ephesus they found there a very ancient sanctuary of a goddess called Oupis, whose statue, found by the Amazons in the neighbouring marshes, was said to have fallen from heaven. They were too pious to disturb the proprietary goddess of the country, so they adopted her into their religion under the name of Artemis, and her virgin priestesses, skilled in war and the chase, are said to be the originals of the Amazons, those warlike women who play so important a part in legendary history and sculpture. Oupis, however, had more affinity with Aphrodite or Demeter than with Artemis: for she was one of those Nature Goddesses whose worship goes back far beyond history or tradition, and, as the universal mother and giver of fertility, was symbolized by a grotesque many-breasted figure whose lower limbs were enclosed in a solid block tapering off to the feet. shoulders were birds, by her side two stags; heavy chains held her to the ground to indicate her absolute steadfastness, and the whole surface of her bronze drapery was covered with embossed designs of bees, bulls' heads, wild animals, and other symbols connected with her worship.

The goddess whom the Greeks called the Persian Artemis was another Oriental divinity more like Aphrodite than Artemis, and

worshipped with similar rites. Her stiff, conventional figure, holding in either hand a wild animal, resembles a design in heraldry. She has wide wings, two or four in number, like those of the Assyrian bulls, of the kind afterwards adopted by the early Greek artists for their winged running figures. "The Persian Artemis" appears frequently on the early Greek vases made under foreign influence, on the gold plaques found at Cameirus in Rhodes, and also on a large bronze relief found at Olympia, which is supposed to have formed part of a tripod. The Oriental Artemis is also occasionally represented under the form of a Bee, the head only being human.

ARTEMIS OF DELOS.

The rigid shapeless figure of a woman, called from the place where it was found "Artemis of Delos," was probably a votive offering made to the goddess of her own likeness, for the following inscription engraved on the drapery in very ancient Greek character is still legible. NIKANDRA THE ILLUSTRIOUS LADY, DAUGHTER OF DEINODIKUS OF NAXOS, AND WIFE OF PHRAXUS OFFERED ME TO THE FAR-DARTER WHO DELIGHTS IN ARROWS."

This statue affords the earliest example of a stone image made in imitation of a bretass, the simplest form of xoanon, which was merely a plank flat behind and before, roughly carved into the semblance of humanity. The hands of this figure, pressed closely to her side, may once have held some attributes by which she was distinguished; her feet, which project slightly from below her dress, are shapeless lumps, and hair falls on either side of her face in stiff curls or plaits, a method of hair-dressing common in Egyptian statues, another example of which exists in a very early Greek



Artemis of Delos.

Athens.

statue recently found in Crete. Every trace of feature has vanished, but it is probable that cheeks, lip, and eyes were painted, for traces of colour remain on her *chiton*, where the Greek *meander* or key pattern can still be traced. Probably a statue of this kind, where different patterns and textures of drapery were thus indicated, was the first advance beyond those early wooden images already referred to who wore real clothes.

HERA (JUNO).

There is not nearly so much to relate about Hera, whose worship, though of very ancient origin, was not so popular with the Greeks as afterwards with the Romans, and her character-She was of a jealous and imperious istics never vary. disposition, and has never been a favourite with the poets. Therefore, except in Homer and Virgil, in whose epics she plays an important but unattractive part, there are few references to her in literature. In a relief at Selinus, and in a small head from Argos, she appears as the young bride of Zeus, but is usually represented as a stately woman of mature and dignified aspect. Homer in the Iliad calls her "the ox-eyed queen," "goddess queen," "daughter of great Cronus" and "the white-armed goddess Hera." In the ancient terra-cotta figures found in tombs she wears the same head-dress as the Artemis of Ephesus, a high cylindrical crown called the polos or calathos. statues of the goddess are distinguished by a low diadem or stephanos which rests on her parted hair, and over the back of which is frequently thrown a veil. At Samos and Argos were two important temples in which Hera was especially worshipped as Goddess of Marriage, the character in which she appears at the happy ending of one of Shakespeare's comedies, As You Like It-

"Wedding is great Juno's crown:
O blessed bond of board and bed!
'Tis Hymen peoples every town;
High wedlock then be honoured;
Honour, high honour and renown,
To Hymen, god of every town!"

The First Statues of the Gods

HERA OF SAMOS.

From Samos comes a headless stone Hera, a copy of a xoanon, which offers an admirable example of a wooden statue carved from a round tree trunk, the roots of which are indicated by the manner in which the drapery spreads out where it touches the ground. In this statue the feet are still close together, and the attitude is that of a soldier at attention, but there is a marked

improvement in the rendering of the details, for it is not a mere plank, like the Artemis of Delos, but has the forms of a welldeveloped woman clad in rich draperies, of which it is possible to distinguish four kinds. The chiton or long tunic, which reaches to her feet, appears to be of some soft woollen material arranged in flat narrow folds. like the accordion-pleated dresses used for skirt dancing. Over the chiton falls a heavy mantle with a wide hem, on which there is an inscription-CHERAMYES OFFERED ME AS A PLEASING GIFT TO HERA, showing that this statue was a votive offering; while drawn across her arms and bosom is a silk shawl, called the himation, and a band with a border like the mantle falls from the back of the neck. An interesting reference to the temple of Hera at Samos occurs in the life of the sage Æsop, who, a Trojan by birth, was brought to this island, and according to the custom of those days, exposed for sale in the market-place. He was frightful to look at, but had a glib



Hera of Samos. Louvre.

tongue and ready wit, and when bought by Xanthus, a philosopher, proved of great service to his master. Xanthus, however, behaved with ingratitude to his poor slave, constantly promising him his freedom if he would help him in difficulties, but always refusing to fulfil his promise when the crisis had

passed. At length came an occasion when the people of Samos, alarmed and disturbed by a portent, sent for Xanthus to interpret the matter. He, asking for a few hours to consider, returned home to consult Æsop, who directed him to repair on the morrow to the council chamber, and there to declare that he had a slave skilled in divination who would expound to them the mystery.

The whole multitude then called for Æsop, but so great was his deformity that when he appeared on the Tribune they would hardly give him a hearing. Unabashed by this unkind reception, he first demanded his freedom, so that he might speak to the people without fear or favour. His master would have again refused, but the Prefect, standing forth, cried aloud, that if Xanthus scorned the express wish of the people, he himself, in the virtue of his office, would in the temple of Hera declare the freedom of the wise slave.

TEMPLE OF HERA AT OLYMPIA.

On the lower slope of Mount Cronion, but still within the sacred enclosure at Olympia, stood one of the oldest Doric temples in Greece, dedicated to Hera. It was built originally of wood, and as each column decayed it was replaced by another of stone. The stone foundations of the building have been laid bare, but the entablatures, which were probably of wood decorated with terra-cotta, have long perished. Chrysostomos, an eminent Greek rhetorician and sophist, tells us that the Chest of Cypselus stood in the opisthodomos 1 of the temple of Hera, and we know that in the time of Pausanias the building was used as a museum. The walls of the cella were painted with portraits of maidens who had been victors in the games, and in the smaller chapels opening out of the central chamber were to be seen ancient gold and ivory statues, the work of Dipœnus, Scyllis, Smilis of Ægina, and Dorycleidas of Sparta. Here also was an ivory bed, a plaything of Hippodamia, and a gold and ivory table, the work of Colotes, the pupil of Pheidias. Two of the golden and ivory portrait ¹ See p. 49.

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statues of the family of Alexander, by Leochares, were moved here from the Philippeum, where they were originally placed, and so also was the statue of the Golden Boy by Boethus of Carthage, said to be the original of the Spinario. At the end of the cella were colossal statues of Zeus and Hera, seated on thrones, and it seems not impossible that a colossal head of the goddess found face downwards among the ruins belonged to this group.

COLOSSAL HEAD OF HERA AT OLYMPIA.

This head, though uncouth and unattractive in appearance, is interesting as a piece of very early work, the soft limestone of which it is composed being carved out with a knife as though it were wood, not stone, after the manner of the early school of wood-carvers. The treatment of the eye is also remarkable, as the pupil is indicated by an incised line in a manner hitherto supposed to be characteristic of much later work, for at this time and long afterwards the details of the eyes were usually painted.

ZEUS (JUPITER OR JOVE).

Zeus, the son of Cronus, the presiding deity of Olympus, was regarded by the Greeks with profound reverence as the Father of Gods and Men, and although in sculpture he has been represented as an athlete, and also as an infant, his character never changes, and he usually appears as a bearded man of dignified and majestic aspect.

In the fourth century there was a local cult of Zeus in which he was confounded with an Egyptian deity, Amoun Ra, when he is distinguished by having the horns of a ram; but this type does not appear in sculpture until the Græco-Roman period.

In Greek mythology Zeus is the supreme ruler of the gods, though his brothers, Poseidon and Aidoneus, govern as his viceroys the sea and the regions of the dead. His lawful wife, Hera, reigned with him in equal sovereignty, and their children were Ares, the god of war; Hephæstus, the cunning smith;

and Hebe, the cupbearer of the Immortals, who bore round nectar and ambrosia at their feasts. Besides these he had many other children, of whom the most important were Apollo and Artemis, twin children of Leto, Hermes, the son of Maïa, Dionysus of Semele, Athene, called the daughter of Metis, but who sprang full grown and armed from the head of her father. and Aphrodite, who, as her name signifies, was born of the Cronus, the father of Zeus, was in the habit of sea-foam. devouring his children, but when Zeus was born his mother Rhea, by the advice of her parents, gave to the unnatural father a stone wrapped in swaddling clothes, which he swallowed, unaware of the deception. Rhea hid the infant Zeus in a cave on Mount Ægæon, under the care of the Nymphs of Myssa, who entertained him with dances and drowned the noise of his cries in the clashing of cymbals. When he grew up, with the aid of the Cyclops, the one-eyed smiths, whose forges are the volcanoes, and of Briareus, a giant with a hundred hands, he overthrew the dynasty of the old gods and took possession of the throne and dominion of Cronus.

For a considerable time after the introduction of idol statues of inferior deities, Zeus was still unrepresented in human form. The summits of high mountains, the blue expanse of sky, were in themselves sufficient to evoke the adoration of his humble worshippers.

After this came a period when a stone, a square slab, or a sacred tree was revered as symbol of his divinity. The first image of Zeus in human form of which we hear, was in the temple of Athene at Argos; it had three eyes, a barbarous but realistic method of realizing his threefold power, over earth, sea, and the regions of the dead. In the Harpy Tomb, which belongs to the sixth century, this triple power is expressed by three repetitions of the same figure, a dignified, seated person bearing a sceptre. Ageladas of Argos represented Zeus as an infant, and at one time such statues of him were very popular. For a short period it seems to have been the fashion to portray Zeus with the cropped hair of an athlete, for in this guise he appears on some coins from Corinth of about 420 B.C. These,

¹ Pausanias, iv. 33, 2.

it has been supposed, are copied from a famous statue of Zeus the Deliverer made for Corinth, to commemorate the expulsion of their tyrants.

It was the sculptor Pheidias, in the fifth century, who finally established the type of Zeus with which we are most familiar, that of a bearded man with stern yet kindly countenance, who holds in his hand the thunderbolt, the symbol of his power, and is usually accompanied by an eagle. Some confusion, however, exists between the statues of Zeus and those of his grandson Asclepius, the first physician, whose statue by Thrasymedes, in the fourth century, so much resembled that of Zeus by Pheidias, that in the copies it is almost impossible to distinguish between them. Hamlet the Dane, when he desired to describe the beauty of his father's person, says—

> "See what a grace was seated on his brow: Hyperion's curls; the front of Jove himself; An eye like Mars, to threaten or command; A station like the herald Mercury, New-lighted on a heaven-kissing hill."—SHAKESPEARE.

BRONZE HEAD OF ZEUS.

The oldest sculptured representation of Zeus is a bronze

head found in the excavations at Olympia, which apparently belonged to a fulllength statue, and is a very good specimen of the early work of the Peloponnesian school of bronze casters. The hair of this statue, arranged in a double row of tight curls round the forehead, is made of coils of bronze wire attached after the statue was cast, and is gathered at the back into a sort of loose knot confined



Bronze head of Zeus.

by a ribbon, while round the head is a thick cord or fillet. The sockets of the eyes, now empty, were once filled with eyeballs of some more valuable material, possibly even of precious stone.

APOLLO.

Apollo, like his sister Artemis, was worshipped in various aspects. As the Sun-God he is Phœbus, and the legend of his yearly visit to the pious Hyperboreans refers to those dreary months of winter when the sun is obscured by clouds. Seamen worshipped him as Apollo Delphinius; as Apollo Nomius he is the protector of flocks; he is called Epicurius the healer, Alexikakos the saviour, and Apollo Musagetes when he is accompanied by the Muses. In this last capacity he is also called Apollo Citharædus from the lyre he carries, and as Apollo Smintheus he was the destroyer of field mice. Praxiteles represented him as slaving a lizard, hence he is Sauroctonus, and in Greek dramas he is frequently referred to as Loxias. a title the exact meaning of which is unknown, but which is said to refer to the gift of prophecy conferred on him by his father Zeus. Apollo was the son of Zeus and Leto and twin-brother of Artemis; the Homeric hymn to the Delian Apollo describes him as crying out at his birth: "Give me a sweet-sounding lyre and a curved bow, and my oracle shall make known unto men the true wishes of Zeus." He is thus described in the same hymn: "The god was like unto a man full of sap and vigour in all the brilliancy of young manhood; and over his broad shoulders streamed his loose locks,"

Apollo was one of the great divinities, and as Phœbus the sun-god, the emblem of light and radiance, influenced more than any other deity that bright side of the Hellenic nature which we are accustomed, though not perhaps altogether correctly, to associate with the Greeks during the time of their prosperity. He was the god of harmony, and with his followers the Muses the inspirer of poets. He was also able to endow men with the gift of prophecy. He had several famous temples where, by the mouth of priestess or sibyl, advice was given on all kinds of

subjects both public and private. With his bow and arrows, the gift of Hephæstus, he caused sudden deaths and plagues, but he was also able, as Apollo Epicurius, to deliver men. His son Asclepius, the great healer who restored even the dead to life, derived his power and knowledge from his divine father. Many songs have been made in praise of Apollo, the following quaint lines being selected from the works of two Elizabethan poets—

"Fair Apollo, whose bright beams
Cheer all the world below:
The birds that sing, the plants that spring,
The herbs and flowers that grow."—ROWLEY.

"Phœbus, unto thee we sing!
O thou great Idalian king;
Thou the God of Physic art,
Of Poetry and Archery.
We sing unto thee with a heart
Devoted to thy deity.
All bright glory crown thy head,
Thou sovereign of all piety,
Whose golden beams and rays are shed
As well upon the poor as rich,
For thou alike regardest each.
Phœbus, unto thee we sing,
O thou great Idalian king."—Heywood.

Until lately all youthful archaic male figures were called Apollo, but now only such statues as have long curled hair and carry his attributes, the lyre or a branch of laurel, are considered to represent the god. There are a few early statues and statuettes of this kind, but the greater number of figures hitherto called Apollo are now classed as athletes.

In the quarries at Naxos still lies unfinished a colossal Apollo, thirty-four feet long, and with limbs so large that Ross the explorer and his party were able to spread their beds and sleep upon him. This statue has a twin brother, also carved out of one huge block, whose mutilated remains are still at Delos, except a portion of one foot, which stands in a corner of the Archaic Room in the British Museum. He had a metal girdle, the attachments of which are still visible, and on the base

which once supported him is inscribed: "I AND MY BASE ARE OF THE SAME STONE."

One of the most celebrated works of early art was the colossal statue called the Apollo Philesius, made by Canachus of Sicyon for the temple of Didymæ, near Miletus, towards the end of the sixth century B.C., which was carried off to Ecbatana by the Persians under Darius, and only restored much later by Seleucus Nicator. Pliny thus describes it: "Canachus made a nude Apollo, which bears the name of Philesius, and stands in the Didymaion; it is in bronze Æginetan composition, and has with it a stag, supported on its feet in such a way that a string can be passed beneath them, while heel and toe alternately retain their grip." 1 This statue also had its double, the Ismenean Apollo at Thebes, but this was not of bronze but carved in cedar-wood. The bronze statuettes, known severally as the Apollo from PIOMBONO, which is at Paris, and the Apollo Payne Knight, now in the Bronze Room of the British Museum, are both considered to be copies of the Apollo of Canachus, and so is a fine marble head in the Archaic Room in the British The temple at Didymia, near Miletus, to which belonged the statue of Apollo Philesius, acquired the name of Branchidæ, from the name of the priests who ministered in the temple, and interpreted to the world the dark sayings of the These priests claimed to be descended from a youth named Branchus, on whom the god had bestowed the power of divination, which was supposed to have become hereditary in his The Sacred Way, which led from the temple to the harbour, was lined with votive statues, ten of which are now in the British Museum. Of these, nine are uniform in style, massive and shapeless; in one only has the artist had sufficient skill to indicate the form of limbs under the heavy drapery; it is therefore supposed to be of later date than the others. The style of the statues and the ancient character of their inscriptions suggest a date between 580 and 520 B.C. On the largest of them is engraved these words: "I AM CHARES, SON OF KLESSUS, RULER OF TEICHIOUSSA; THE STATUE IS THE PROPERTY OF APOLLO."

¹ Pliny, N. H. xxxiv. 75.

On the side of the recumbent lion, who belongs to this group, is also an inscription which runs as follows: "THE SONS OF ORION THE GOVERNOR, THALES, PASICLES, HEGESANDER, EUBIUS AND ANAXILEUS, DEDICATED THESE STATUES AS A TITHE TO APOLLO."

ATHLETE APOLLOS.

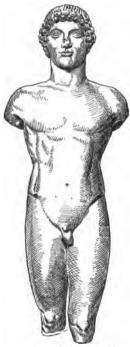
Though a great many statues that bear the name of Apollo

are now known to be the iconic portraits of victorious athletes, still, in the absence of any special attribute, it is not easy to decide in the case of an individual statue for whom it is intended. Apollo and Hermes, as patrons of the Palæstra, constantly appear as divine types of vigorous mortals, and the method of arranging the hair, which offers perhaps the most conclusive evidence of divinity, does not apply to those early Greek statues whose wig-like head-dresses resemble those so familiar in Egyptian art. The wellidentified statues of Apollo all have long curls falling upon the shoulders, while the flowing tresses of the athletes are arranged in two long plaits securely fastened on the top of the head. Before the Persian war all free-born Greek youths wore their hair long, but when engaged in violent exertion fastened it up in this manner, and that is one of the chief reasons for the name now given to most of these youthful male figures. The British Museum possesses eight archaic "Apollos," six of which came from Naucratis, a Greek settlement in Egypt, and many interesting examples of this class of statue have been collected together in the



Apollo Tenea. Munich.

museum at Athens. They belong to one series, which may be thus roughly divided: first, the earlier type copied from the images of the Attic wood-carvers, in which the arms are pressed closely to the sides; and secondly, the later imitations of early bronze work, where they are raised from the elbow and extended in front of the body. The Apollo of Tenea, found on a grave near Corinth, and possibly intended for a portrait of the deceased, affords a striking example of this type of wooden statue. The hair is not dressed like that of the "athletes," but is arranged in sausage-shaped curls placed one above another, and this, together with the thin, wizened limbs, gives it that marked resemblance to Egyptian statues, which is held by



Apollo Strangford. Brit. Mus.

many as a certain proof that the Greeks derived the art of sculpture direct from Egypt. This statement is not without some foundation, but still the peculiarities characteristic of the oldest Greek statues—the pinched nose, the staring eyes, the thin-lipped mouth drawn up into the comical expression known as the archaic smile—are common to most early art, and to the first drawings of children of all nations.

Besides the Apollo of Tenea, there are other statues of the same kind distinguished by special names, the oldest and most uncouth of these being the Apollo of Orchomenus, which resembles in technique the wooden images; the Apollo of Thera, which belongs to an island school, and is not unlike the Apollo of Tenea; the Apollo of Ptous, which is apparently a free copy of the bronze Apollo Philesius of Canachus; and the Apollo Strangford in the British Museum. This last is a copy of a bronze statue of the school of

Æginetan bronze workers, whose first great master was Callon. Closely connected with the same school is a spirited little bronze statuette formerly supposed to represent Baton, the charioteer of Amphiarius, an Argive hero, but now recognized

as a HOPLITODROMOS or heavy-armed runner, who carries on his left arm a heavy shield, while his right is stretched out to enable him to maintain his balance. This is now at Tübingen.

HERMES (MERCURY).

The different aspects of Hermes are even more varied than those of his brother Apollo. As Hermes Nomios he is the guardian of flocks; as Hermes Phsycagogos he leads souls to Hades, where he is one of the presiding deities. He is the swift messenger of the gods, and the protector of merchants, travellers and thieves. In his honour as god of boundaries stone pillars, called Herms, on which were inscribed moral sentiments taken from the poets, were erected at cross roads, and places of public resort. These pillars first set up in great numbers by Hipparchus, tyrant of Athens, were originally surmounted by a head of the god with long beard and hair bound by a fillet, but afterwards other heads, male and female, were used in the same manner, and double herms, on which are two faces looking in opposite directions but united at the back, became very popular. These herms are a survival of an old custom, established probably for the practical purpose of improving the road, whereby every passer-by, in the name of the gods, added his stone to the prepared heaps which stood at intervals by the wayside.

Hermes, called the son of Zeus and Maia, was remarkable for his dexterity and cunning. Even when in his cradle he stole the oxen that belonged to Apollo and then denied the theft. To him was ascribed the invention of the lyre, which he made from a tortoise shell and gave as a peace-offering to Apollo; his functions were various, for he presided over games of chance, brought dreams, and was the giver of sweet sleep. The statues of Hermes before the fifth century represent him as a bearded man of serious aspect; but later, as patron of athletes and the messenger of the gods, he appears as a beautiful vigorous youth, wearing winged sandals emblematic of his swiftness, and to these are usually added a petasus or travelling hat, and the caduceus, a magic wand round which two serpents

ATHENE (MINERVA).

No divinity held a more important place in Greek mythology and history than Athene, born from the head of Zeus, who had swallowed her mother Metis. In the *Iliad* she is described as the presiding goddess of the Trojans, and according to one tradition her image, called the Palladium (from her surname of Pallas), carried away by Diomede and Odysseus, was afterwards preserved at Athens as Athene Polias (guardian of the city).

It is not likely, however, that there was any connection between the two statues, for though the Palladium is frequently represented on vases as a standing wooden image, the words of Homer distinctly imply that she was seated. Moreover, at the supposed time of the siege of Troy, wooden statues were probably unknown, so that Athene of Troy may have been an ancient rock-hewn figure like the one on Mount Sipylus called Niobe.

There is no more pathetic passage in Greek literature than that which tells how Hector, hard pressed by the Greeks, bids his mother hasten and implore succour of the goddess.

"'So go thou to the temple of Athene, driver of the spoil; and I will go out after Paris, to summon him, if perchance he will hearken to my voice. Would that the earth forthwith might swallow him up! The Olympians fostered him to be a sore bane to the Trojans and to great-hearted Priam, and to Priam's sons. If I but saw him entering the gates of death, then might I deem that my heart had forgotten its sorrow.'

"So said he, and she went into the hall, and called to her handmaidens, and they gathered the aged wives throughout the city. Then she herself went down to her fragrant chamber where were her embroidered robes, the work of Sidonian women whom godlike Alexander himself brought from Sidon when he sailed over the wide sea, that journey wherein he brought back home high-born Helen. Of these Hekabe took one, to bear for an offering to Athene, the one that was fairest for adornment and greatest, and shone like a star, and lay nethermost of all. Then went she her way, and the multitude of aged wives hasted after her. Now when they came to the temple of Athene in the citadel, fair-cheeked Theano opened for them the doors, even

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Kisseus' daughter, wife of horse-taming Antenor; for her the Trojans had made priestess of Athene. Then lifted they all their hands to Athene with lamentation; and fair-cheeked Theano took the robe and laid it on the knees of the beauteous-haired Athene, and lifted up her voice and prayed to the great daughter of Zeus: 'Lady Athene, saviour of the city, fair among goddesses, break now Diomedes' spear, and grant moreover that himself may fall prone before the Skaian gates; that we may sacrifice thee now forthwith in thy temple twelve sleek kine, that have not felt the goad, if thou wilt have mercy on the city and the Trojans' wives and little children.' So spake she praying, but Pallas Athene denied the prayer."

After the destruction of Athens by the Persians a new temple was erected in honour of the presiding goddess who was then worshipped as Parthenos (the Virgin). As Athene Promachos she is the warrior guardian of her people, for though she did not delight in war for its own sake she was always ready to defend the citizens of Athens. As Athene Chalciœcus she is the patron of Arts and Handicrafts; other names by which she is known are Soteira (saviour), Hippias (horse-tamer), Glaucopis (greyeyed), and Tritonis. There are two traditions as to the origin of the name Tritonis, so frequently used in Homer, one of which calls her the daughter of the nymph Tritonis, the other connects it with a little river in Bootia, the earliest home of the youthful goddess. The Romans worshipped her as Minerva, goddess of It is easy to recognize her statues, for she wears an agis, or mantle, of goat-skin, the emblem of the storm cloud, the clasp of which is the head of Medusa, won for her by It has been suggested that this head so worn has an inner meaning, and that it is intended for a symbol of evil, which, though always present, may be controlled and made powerless by virtue. Milton says-

"What was that snaky-headed Gorgon-shield
That wise Minerva wore, unconquered virgin,
Wherewith she freezed her foes to congealed stone,
But rigid looks of chaste austerity,
And noble grace that dashed brute violence
With sudden adoration and blank awe?"

There is now at Athens a certain seated figure found in Arcadia, which in the conventional symmetry of its proportions much resembles the statues from Branchidæ. It is interesting chiefly when looked at side by side with a seated statue of Athene from the Acropolis, supposed to be the one made by



Seated Athene of Endœus. Athens.

Endœus, the pupil of Dædalus, which Pausanias tells us was dedicated there by Callias. former looks as if it had been cut out of a cheese by machinery. and the chair or throne on which she sits is as much a part of her as her legs and arms, for it would be impossible to detach it from her. With the Athene this is not the case, for vou feel that if she wished to rise she could do so. This change is chiefly produced by the fact that one knee is slightly bent and the foot drawn back, which apparently trivial detail at once suggests that she possesses the power of changing her position, which the other figure could not do under any circumstances; her drapery, too, indicated by fine wavy lines fall-

ing over her breast and between her knees, conveys a distinct idea of a soft, semi-transparent material.

NIKE (VICTORY).

In the island of Chios, early in the sixth century B.c., there was a family or school of sculptors extending over three generations. A curious draped woman called the Winged Nike or Artemis, found at Delos, is believed to be by Archermus, a sculptor of this school, as his name, together with that of his father

Micciades, is inscribed on a stone base found near the statue, which also says that the statue itself is a votive offering to Artemis. This inscription, which is in rhyme, has been variously translated. It runs somewhat as follows: MICCIADES HAS MADE THIS BEAUTIFUL WINGED STATUE, THANKS TO THE INVENTION OF ARCHERMUS, AND TOGETHER THEY HAVE DEDICATED IT TO THE GOD WHO SHOOTS SURE ARROWS, THEY BEING CHIOTANS, INHABITANTS OF THE CITY OF THEIR FATHERS, EVEN MELOS.

In this kind of running figure, of which there are several

specimens, we have apparently the link between the sphinxes and harpies of older art, which came from the East, and the beautiful winged figures so popular in Greece throughout the fourth and third centuries B.C., which much resemble the angels of Christian Art. On a metope from the earliest temple at Selinus the Gorgon Medusa, who is endeavouring to escape from Perseus, has her leg drawn up in the same awkward position but has no wings, and it is generally supposed that Archermus was the first sculptor who added wings to these running figures; for though in this Nike statue no fragment of them remains, it is quite easy to see where they were originally fastened. This statue also resembles the Medusa in the relative positions of the body and



Winged Artemis or Nike.

Athens.

lower limbs, the former with the head directly facing the spectator, while the latter are seen sideways. The goddess Nike was always a favourite subject for sculpture, as she formed an imposing piece of decoration for the acroteria of temples and other conspicuous positions. She is not one of the great divinities, and at times entirely loses her identity, appearing as an attribute of Zeus or Athene, or as identified with the latter; she is then called Athene Nike and has no wings. Occasionally Nike and Athene appear together as a kind of

double personality, and at other times the idea of Victory is represented not by one but by many maidens.

ATTIC PAINTED STATUES.

For a group of female draped figures akin to but less archaic than the Chian Nike we must turn to Attica. Of this type the most remarkable examples are the fourteen painted stone



Painted Female Statue.

Athens.

statues found during the spring of 1886 in the excavations on the Acropolis at Athens. These must have been thrown down at the time of the Persian war, and having been buried since that time in dry sandy soil, are in an excellent state of preservation. Until this discovery, although it was known that the Greeks were in the habit of painting their stone figures, we had no idea of what they really looked like. These ladies still have blue eyes, brown hair, and delicately tinted lips and cheeks, and in spite of their rigid attitudes and pronounced archaic smiles are distinctly pleasing to the eve. They all have the most elaborate head-dresses, and garments of divers textures, some crimped and others covered with elaborate patterns. Unfortunately no casts can be taken of them, for fear of destroying the delicate colour, which is already fading from exposure to the light after two thousand

years of darkness, but in the Dresden Museum pictures of them are hung in the same room as the Athlete statues. It is not known for whom they are intended; they have been called priestesses of Athene, but this seems unlikely as there are so many of them, and they cannot be intended for the goddess herself, for they have none of her attributes. The most satisfactory conclusion arrived at is that they are votive offerings to the

goddess in the likeness of the givers. The most attractive and probably latest in date is one dedicated by Euthyaicus, son of Phaliarchus, and closely related to it, in beauty of feature and similarity of style, is the head of a young man found in 1857 on the Acropolis. No two are exactly alike, each one having a marked individuality in feature, head-dress, and clothes.

Nearly related to the Athenian ladies is a little green statuette

only eight inches high, whose flowing garments bordered with the meander pattern in silver tracery are held up daintily in one tiny hand. She came from Italy, but now through London fog flashes on her admirers bright sparks from her diamond eyes.¹

Of a later period and to be contrasted with these draped ladies, with their coquettish attitudes, studied air, and somewhat artificial charms, is the simple statue of a Spartan girl² from the hand of an unknown Argive master. It is especially interesting as the earliest female statue evidently copied from a living model, for the Athenian ladies, though evidently intended to represent different individuals, are after all only dolls or carefully dressed lay figures.



Spartan Running Girl. - Vatican.

The girl stands now as she once stood in the arena at Elis, the winner in a foot race held in honour of Hera. She wears a

¹ British Museum, Bronze Room.

² Some critics consider this a Græco-Roman copy only,

short kirtle fastened on one shoulder, which drapes modestly, but does not impede the action of her active limbs.

The Spartan women, we are told, were from their earliest youth trained in the same exercises as the men, and enjoyed a freedom and respect never accorded to other Greek women, who passed their days in luxurious confinement, treated in their youth as toys, in their old age as domestic drudges.



Hestia Giustiniani. Museo Torlonio, Rome.

HESTIA (VESTA).

Hestia, one of the twelve great divinities, was held in much honour both by Greeks and Romans, but especially the latter. She is the guardian of the sanctity of the domestic hearth, and is symbolized by the fire which burns upon it. Her most marked characteristics are absolute steadfastness and perfect calm. Like Athene and Artemis she despised love, and preferred rather to dwell alone in solitary dignity in her father's house. Plato says of her, "Hestia alone remains unmoved in the dwelling of the gods." The HESTIA GIUSTINIANI, probably an early Peloponnesian work, admirably expresses the somewhat frigid dignity of the chaste goddess whose priestesses, vowed to perpetual virginity, held so important a position at Rome. Shelley has described how Poseidon and Apollo both wooed in vain the unwilling maiden.

[&]quot;Nor Saturn's first-born daughter, Vesta chaste, Whom Neptune and Apollo wooed the last, (Such was the will of Ægis-bearing Jove) But sternly she refused the ills of love; And by her Father's mighty head she swore An oath not unperformed, that evermore

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A virgin she would live 'mid Deities Divine. Her father, for such gentle ties Renounced, gave glorious gifts; thus in his hall She sits, and feeds luxuriously; o'er all In every fane, her honours first arise From men—the eldest of divinities."

In the Naples Museum are two marble copies of early bronze statues, which though not of gods may be conveniently mentioned here. They represent HARMODIUS and ARISTOGEITON, two brothers, who conspired together and slew Hipparchus, son

of Peisistratus, who with his brother Hippias governed Athens.

According to **Pausanias** the earliest group commemorative of this event was made by Antenor, a contemporary of Endœus. This was carried away by Xerxes, king of Persia, in 480 B.C., and was replaced Athens at another, the work of the artists Critius and Nesiotes, who may possibly have been the pupils of the older sculptor. Pausanias 1 seems to have seen both groups,



The Tyrannicides. Naples.

says, "Not far off are the statues of Harmodius and Aristogeiton, who slew Hipparchus; the one pair are the work

of Critius, while the older ones were made by Antenor. When Xerxes captured Athens after the Athenians had deserted the city, he carried them away as spoils, and Antiochus afterwards restored them to the Athenians." Small copies of the group appear on an Attic coin, on a marble relief, on a throne found in the theatre of Dionysius at Athens, and on a vase in the British Museum; from these sources the Naples group has been restored, and the figures placed side by side instead of facing each other, as was formerly the case. Archæologists are not agreed that it is the earlier group by Antenor that is represented by the statues at Naples, but the later criticisms are on the whole in favour of this view.

After the death of Hipparchus, Hippias, desiring to obtain information about the conspiracy, seized and tortured a girl called Leaina, who was loved by Aristogeiton, but she suffered and died in silence, and in her honour the Athenians raised on the Acropolis the statue of a tongueless lion, which was executed by Amphicrates, a fellow-worker of Antenor. In after times the brave deeds of the two brothers, who sacrificed themselves as they believed for the welfare of their fellow-citizens, became a popular subject for songs called scholion, which were sung at Athenian banquets in a later and more luxurious age. Of these there are many translations, this particular one being taken from an old Anthology printed anonymously in 1806—

"I'll wreath my sword in myrtle bough, The sword that laid the tyrant low, When patriots, burning to be free, To Athens gave equality. Harmodius, hail! tho' reft of breath, Thou ne'er shalt feel the stroke of death; The heroes' happy isles shall be The bright abode allotted thee. I'll wreath my sword in myrtle bough, The sword that laid Hipparchus low, When at Minerva's adverse fane He knelt, and never rose again. While Freedom's name is understood, You shall delight the wise and good; You dared to set your country free, And gave her laws equality."

¹ The fourth-century type of head on the figure to the right is still wrong, and should be replaced by an archaic bearded one.

CHAPTER II

THE EARLIEST GREEK TEMPLES

In prehistoric times the altars of the gods were in caves, sacred groves, or on the bare hillside, and the objects of worship were blocks of stone or tree-trunks; but when people became more civilized, and carved statues took the place of these earlier emblems, then temples were built to contain not only the images but also the offerings made at their shrines, and this was usually done on the places sanctified by long tradition. These temples were of various kinds: some were of metal, that is, wood cased with metal like the temple of Apollo at Delphi, and the shrine of Athene Chalciœcus at Sparta. There were also wooden temples, stone temples with wooden roofs, and finally temples built entirely of stone or marble.

DORIC ORDER.

With the first stone temples came the introduction into Greece of the first of the three divisions of architecture, the Doric. Vitruvius, a Roman writer, from whom we obtain the earliest information on this subject, is of opinion that Doric architecture is a natural development arising from the conversion of the ordinary Greek dwelling-house into a shrine suited to the requirements of a deity. For this purpose the building itself was divided into three parts: the *Pronaos*, or vestibule; the *Cella*, which contained the sacred image; while a third chamber, called the *Opisthodomos*, served as a treasury. Round the building were placed tree-trunks used as columns; the gables, now called pediments, were filled in with sculpture. The high-pitched, barn-like roof was covered with tiles, and the whole structure painted in the most brilliant colours.

In the earliest temples of the Doric order the stone columns rise straight from the ground without any intervening base; they are composed of cylindrical drums placed one upon the other, and attached in the centre in such a manner as to give them the appearance of a solid block decorated with grooves running from summit to base, and from being short and somewhat thick in proportion to their height they have an appearance of great As time went on Doric columns became gradually taller, and reached their perfection during the fifth century in the famous temple of Athene at Athens known as the Parthenon.1 On the summit of these simple columns was placed a basin-shaped block called the Echinus, above this a square stone, the Abacus, and over all, uniting them together, the Architrave, which formed an unbroken line round the build-Above the Architrave was the Entablature composed of Triglyphs and Metopes; the first, which are supposed to represent the ends of long beams, receive their name from being carved in three grooves resembling the fluting on the columns. The Metopes were the square slabs, adorned with sculpture or painting, that covered the spaces between the triglyphs which in an ordinary dwelling-house were left open to admit air and let out smoke. The ornaments, frequently of a most elaborate kind, which crowned the apex and corners of the pediments were called The theory established by Vitruvius was accepted without question until within comparatively recent times, but cannot be considered conclusive, for Doric columns have been found at Karnak in Egypt, in the island of Cyprus, and at Pteria in Asia Minor; and the fact that the first Doric temple in Greece was at Corinth, which, as an important seaport, was especially open to foreign influence, points to the introduction from the East of the earliest form of Greek architecture.

IONIC ORDER.

That Ionic architecture is of Oriental origin, and of earlier date than Doric, is now usually acknowledged, for though not commonly used in Greece until the fifth century, it had long

1 See illustration, p. 126.

been employed by the Greek colonists in Asia Minor, notably in the early temple of Ephesus, built about 580 B.C. from the Doric 1 in its more slender proportions, strength having been sacrificed to grace. Vitruvius, in comparing the two orders, says, "The one represents Man, the other Woman." Ionic columns do not rise abruptly from the foundation, but are supported on a base; the echinus is exceedingly small, and almost concealed by the volutes, carved ornaments which descend on either side. The architrave is composed of three horizontal divisions arranged so as to project slightly one above the other, the highest being united to the frieze, a band of sculpture in low relief which formed a continuous line, generally outside, but occasionally (as in the temple of Apollo at Bassae) within the cella. The first example of Ionic sculpture in Greece occurs in a curious little building at Olympia, the Treasury of Myron, tyrant of Sicyon, which has two chambers, one Doric, the other Ionic, the interior being cased with plates of metal, like the prehistoric Treasury of Atreus at Mycenæ. While the Doric column appears to have originated in Egypt. the Ionic occurs most frequently in Assyria. It is to be seen in reliefs found at Khorsabad and Kouyunjik; but is also found in Asia Minor, and, like the Doric, was probably adopted by the Greeks after having been in use among the Phœnicians.

CORINTHIAN ORDER.

The third order, Corinthian, may be regarded in some respects only as a variation of Ionic, from which it differs but little except in the very ornate decorations of the capitals, which are composed of the large curving leaves of the acanthus. These capitals are said to have been invented by Callimachus, the architect of the Erechtheum, but acanthus leaves in a single row appear on the columns of the temple of Apollo Didymus at Branchidæ, and Callimachus may therefore be merely the first architect who arranged them in this particular way. The anecdote told by Vitruvius as to the origin of the Corinthian capital is probably without foundation, though, like that of the

invention of portrait reliefs, it has been handed down to posterity from one writer to another. He tells us that the sculptor, walking one day in a graveyard at Corinth, had his attention called to a simple monument raised by a poor slave to the memory of her young mistress. On a basket containing the most precious possessions of the deceased maiden she had placed a tile, and over basket and tile a wild acanthus had reared its graceful fronds, producing the effect reproduced in the elaborate capitals that afterwards became so popular.

Corinthian capitals, though all made on the same general principle, vary much in minor details, a fact well illustrated by a comparison between those of the Choragic monument of Lysicrates, the temple of the Winds, and the temple of Zeus at Athens. These, hitherto considered to afford the finest examples of this order of architecture, have now been surpassed by a single capital found lately during the excavations at Epidaurus.

Having now obtained some idea of the nature and origin of Greek architecture, it becomes easy to understand why Greek architectural sculptures, though possessing great variety of detail, always fall naturally into certain rules of composition, and why certain subjects that lend themselves to a fixed method of treatment occur again and again, and in temples of very different date and style. The reason is obvious. The metopes were a series of separate pictures relating to one or more large subjects, which in the frieze could be depicted as a whole, hence the prevalence of battle scenes on both metope and frieze. sides battle scenes a frieze is peculiarly adapted to contain a procession; thus the most perfect example of a Doric frieze, that of the Parthenon at Athens, contains the Panathenaic procession held in honour of Athene. Some of the later friezes, such as those which decorated the Heroum of Gjölbaschi, contain series of pictures arranged in rows one above the other, like the decorative work on the chest of Cypselus or the throne of Apollo of Amyclæ. The peculiar shape of the pediment, which rises to a great height in the centre and gradually narrows down at the right and left angles, demands a very special arrangement, so that the most important person or persons in a group occupy the centre, while the minor characters, stooping,

kneeling, crouching, and finally reclining, fit into the spaces on either side. Acroteria are of many different kinds; animals, shells, vases, palm-leaves were all employed, especially for the corners, while for the central group winged human figures were the favourite subjects.

EARLY GREEK TEMPLES IN SICILY.

The metopes from the first of the seven temples at Selinus in Sicily offer the earliest examples of Greek architectural sculpture. They are crude in design and rude in execution, yet are



Metope of Perseus and Medusa. Palermo.

not lacking in a certain vigour and an attempt at realism which, however grotesque in its result, shows a laudable desire on the part of the artist to represent figures engaged in actions of a violent and dramatic kind. The failure in his result is due not to any absence of ideas, but to his ignorance of anatomy and the difficulty he experienced in dealing with his material.

Thus in the scene where the hero Perseus is slaving the Medusa, while the face and upper part of the body confront the spectator, from the waist downwards the lower parts are in profile, and the attempt to make Medusa look as if she were running away has resulted in causing her to kneel on one leg, which is much larger and longer than the other. Still, the nude portions are very clearly defined, and this in itself shows an advance over the draped figures of the earlier Ionian school, which, like some of the seated figures from Egypt, are mere blocks rudely fashioned into the shape of human beings. goddess Athene, who in this metope stands behind the hero, is a stiff doll-like figure, copied apparently from a xoanon, but the whole composition was probably much improved by colour, traces of which may still be seen in the meander pattern painted in brown on the drapery of the goddess. The slaving of Medusa has been told many times both in story and song, but can never be repeated too often, as it is one of the most attractive legends of ancient Hellas.

Far away in the unshapen land beyond ocean's stream lived the three Gorgons. Two of them were immortal and could never die, but one was a mortal maiden called Medusa, who, having displeased the gods, was condemned to live there also in darkness and horror. In her hair were twining snakes, and so terrible was she that all who looked on her were turned to stone. But Athene, goddess of power and wisdom, lent to Perseus her mighty shield polished like a mirror. The daughters of Hesperus, the evening star, brought for him from Hades a hat of darkness, which made him invisible, and Hermes, the messenger of the gods, supplied him with winged sandals that needed no guidance. After many wanderings he came to where the three Gorgons lay sleeping, two of them in heavy slumber, the third tossing and moaning in her pain. By the reflection in the shield, for he dared not face that awful countenance, he struck off the head of Medusa, wrapped it in a goat-skin and bore it to Athene, who wore it from thenceforth on her breast.

The small horse tucked under the arm of Medusa is said to be Pegasus, the winged steed on which poets mount to heaven, who, according to an old tradition, sprang from the blood of the Gorgon. Longfellow has described in some charming lines his last visit to earth, when he was so ill received that, though he left a blessing behind him, he will never return again.

"Once into a quiet village,
Without haste and without heed,
In the golden prime of morning
Strayed the poets' winged steed."

And he goes on to describe how the winged steed, found by the school-boys, was shut up, like an unclaimed donkey, in the village pound, and the crier with his bell was sent round the village to say that there was an "estray" to be sold.

> "And the curious country people, Rich and poor, and young and old, Came in haste to see this wondrous Winged steed with mane of gold."

They left him in the pound, unfed and uncared for, but when night came, and the moon rose through mist and vapour, as the church-bell tolled the midnight hour—

"Then, with nostrils wide distended,
Breaking from his iron chain,
And unfolding far his pinions,
To the stars he soared again.

On the morrow, when the village
Woke to all its toil and care,
Lo! the strange steed had departed,
And they knew not when nor where.

But they found, upon the greensward,
Where his struggling hoofs had trod,
Pure and bright, a fountain flowing
From the hoof-marks in the sod.

From that hour, the fount unfailing Gladdens the whole region round, Strengthening all who drink its waters, While it soothes them with its sound."

The conception of Medusa, as one of those horrible monsters whose chief use in this world appears to be to provide adventures for daring heroes, has been greatly changed during succeeding ages, and a recent writer, whose love for these beautiful old legends is only equalled by his power of describing them, relates how Medusa, unjustly punished by the gods for a crime of which she was the victim rather than the perpetrator, longed only for death as a release from her woes.

> "But a third woman paced about the hall, And ever turned her head from wall to wall, And moaned aloud and shrieked in her despair, Because the golden tresses of her hair Were moved by writhing snakes from side to side, That in their writhings oftentime would glide On to her breast or shuddering shoulders white; Or, falling down, the hideous things would light Upon her feet, and crawling thence would twine Their slimy folds about her ankles fine. But in a thin red garment was she clad, And round her waist a jewelled band she had, The gift of Neptune on the fatal day When fate her happiness first put away. So there awhile unseen did Perseus stand With softening heart, and doubtful trembling hand Laid on his sword-hilt, muttering, 'Would that she Had never turned her woeful face to me.' But therewith Pallas smote him with this thought, 'Does she desire to live, who has been brought Into such utter woe and misery, Wherefrom no god or man can set her free, Since Pallas' dreadful vow shall bind her fast, Till earth and heaven are gone and all is past? And yet would God the thing were at an end.'

Then with that word he saw her stop and rend
The raiment from her tender breast and soft,
And with a great cry lift her arms aloft;
Then on her breast her head sank as she said,
'Oh, yet be merciful, and strike me dead.
How many an'one cries unto you to live,
Which gift ye find no little thing to give.
Oh, give it now to such, and unto me
That other gift from which all people flee.'
Her constant woeful prayer was heard at last,
For now behind her unseen Perseus passed,
And silently whirled the great sword around;
And when it fell, she fell upon the ground,
And felt no more of all her bitter pain."—WILLIAM MORRIS,

In the second metope the hero Heracles is carrying off two little bewigged figures, the Cercopes, robbers or demons who haunted the neighbourhood of Ephesus. The story goes, that while he was carrying them off they began telling each other how their mother had warned them that if they continued in their evil courses some dreadful fate would befall them. This so amused Heracles that he set them at liberty.

A third contains a quadriga, or four-horse chariot, with three men in it. It faces the spectator, a position which offers great difficulties to the sculptor, who has overcome them in an ingenious manner. This slab is carved in such high relief that the fore-legs of the horses stand clear of the surface, while the hind-legs and the chariot are in lower relief. The bodies of the horses are left out, but the general effect when viewed from the front is by no means unpleasing, and was probably improved by colour.

SECOND TEMPLE AT SELINUS.

Another set of three metopes from a temple belonging to the same period are exceedingly elaborate in design, and illustrate an entirely different influence, probably Oriental. This Oriental influence is also shown in the choice of one of the subjects, which is the single figure of a sphinx. This mysterious creature, half human, half animal, came to Greece from Egypt, but no Greek artist was ever content merely to copy; he took an idea from some one else, and then worked it out in his own way. Thus while the Egyptian sphinx, whether male or female, rests calmly in dignified repose, the Greek sphinxes, as they appear in reliefs, vases, painting, and terra-cotta cups, sit up on their hind-legs with the expectant air of waiting terriers. The oldest Egyptian sphinxes are wingless, but the ivory one found at Spata, in Attica, which probably came from Egypt, is winged.

According to an ancient legend, one of these terrible monsters made her home at Thebes, in Bœotia, where she slew all who passed by if unable to guess a certain dark saying which she propounded to them. The riddle was at last guessed by Œdipus, and the sphinx in her rage and disgust threw herself from the rock where she had hitherto lain in wait for the unwary traveller. Œdipus became the ruler of that country, and married the

widow of the late king, forging thereby the first link in a chain of destiny which forms the subject of a famous *trilogy*, or series of three plays by the poet Sophocles.

The second metope of the series contains Heracles engaged in a struggle with the Cretan bull, an incident which formed one of the twelve labours imposed upon him by the jealousy of Hera.



Europa and the Bull. Palermo.

On the third metope, which is in remarkably good preservation, is a female figure riding on a bull. The presence of a dolphin, indicating that it is sea and not land over which they journey, makes a certainty of the conjecture that this is Europa, who was carried away to Crete by Zeus in the form of a bull. Moschus of Chios, a writer of Idylls who lived in the time of Alexander the Great, has left a charming description of the familiar legend—

"To Europa, the daughter of Phœnix, came a dream, and

she beheld two continents at strife for herself. Asia and the farther shore. Therewith she arose and began to seek dear maidens of her company, girls of like age with herself. And soon she found them, each bearing in her hand a basket to fill with flowers, and to the meadows near the salt sea they set forth. Now the girls as soon as they were come to the flowering meadows took great delight in various sorts of flowers, whereof one would pluck sweet-breathed narcissus, another the hyacinth, another the violet, and the fourth the creeping thyme, and on the ground there fell many petals of the meadows rich Then appeared among them the son of Cronus with spring. in the guise of a beautiful bull, his body bright chestnut; a silver circle shone between his brows, and his eyes gleamed softly. From his forehead branched horns of even length, like the crescent of the horned moon when her disk is carven in He came into the meadow, and his presence terrified not the maidens. Then Europa, who shone pre-eminent among them all like the foam-born goddess among the Graces, said, 'Come, dear playmates, let us mount the bull here and take our pastime.' But the bull leaped up immediately now he had gotten her that he desired, and swiftly he sped to the deep. The maiden turned and called again and again to her dear playmates, stretching out her hands, but they could not reach But when she was now far off from her own country, timidly she looked around and uttered her voice, saying, 'Whither bearest thou me, bull god?' And the horned bull made answer to her again, 'Take courage, maiden, behold I am Zeus. Lo! Crete shall presently receive thee, Crete that was my own foster-mother, where thy bridal chamber shall be. Yea, and from me shalt thou bear glorious sons to be sceptreswaving kings over earthly men."

ARCHAIC PEDIMENTS AT ATHENS.

It has long been known from history that at the time when Peisistratus governed Athens, the art of sculpture was in a very flourishing condition, but until lately hardly anything had been found belonging to that period. About fifteen years ago the extensive explorations conducted on the Acropolis, which resulted in the discovery of the painted female statues already described, also brought to light a number of architectural fragments which apparently belonged to small buildings, temples, or treasuries. One group contains two lions and a bull, the bull's head resplendent in blue and red. Another has a snake-tailed monster with three human heads, whose hair, beard, moustaches, and eyeballs were of brilliant green, whose faces, now faded to the colour of the original stone, were probably red; while Heracles struggling with a sea-monster occupies a third.

Besides these small groups executed in common stone there are some larger fragments of marble sculpture that probably belonged to the ancient temple of Athene Polias, which formerly



Ancient pediment at Athens.

stood on the site now occupied by the Parthenon. This contained a battle of gods and giants, and the various portions discovered at different times, but now pieced together, show that Athene was looking down at a giant who lay at her feet. That this was their original position is known for a certainty from the apparently trifling circumstance that on the body of the giant are spots of colour which exactly correspond to the position in which drops of rain would fall from the heads of the serpents who surrounded her ægis.

TREASURY OF THE MEGARIANS AT OLYMPIA.

Among the many interesting architectural sculptures brought to light by the German excavations at Olympia, are the fragments of the pediment belonging to the treasury of the Megarians, built, as Pausanias tells us, after a war with Corinth which took place about 550 B.C.

"The Megarians, who live on the border of Attica, built themselves a treasury and dedicated offerings therein, figures of cedar-wood inlaid with gold representing the fight of Heracles against Achelous."

This treasury was in the form of a small temple with a single *cella*, in front of which were two Doric columns. It was decorated with terra-cotta tiles, ornamented with palmleaves and lotus flowers, and painted probably in the most vivid colours. The subject of the pediment is a battle of gods and giants, sculptured in high relief on coarse stone, and its resem-

blance to the metopes from the second temple at Selinus may be accepted as evidence of the close relations maintained between the Greek colonies and the mother country.

EARLY TEMPLE AT EPHESUS.

Pliny, a Roman writer, tells us that there were eight temples at Ephesus, built one above the other. Some remains belonging to what was probably the second temple of this series, are now in the British Museum. This building, begun by famous architect Theodorus of Samos, and carried on by Chersiphron and Metagenes, took one hundred and twenty years to build, and according to Herodotus, the earliest of Greek historians, its sculptured columns, now in England, were dedicated by Croesus, who lived about



Column from the early temple at Ephesus. British Museum, Archaic Room.

540 B.C. This temple was burnt down on the birth-night of Alexander by Herostratus, who desired thereby to be remembered to all posterity, and though a law was passed forbidding his name ever to be mentioned, it has been handed down to his eternal disgrace. The figures on these columns have clumsy heavy bodies like the Branchidæ statues, and the coarse features which were characteristic of Ionian art, which was naturally influenced by its Oriental surroundings; also it is interesting to know that some of these stone pillars were cased with metal, a survival from the time when wooden columns were strengthened and decorated in this manner.

DELPHI.

"The oracles are dumb, no voice or hideous hum,
Runs through the arched roof in words deceiving.
Apollo from his shrine can no more divine,
With hollow shriek the steep of Delphos leaving.
No nightly trace, or breathed spell,
Inspires the pale-eyed priest from the prophetic cell."

MULTO

MILTON.

More than sixty years ago, Bishop Wordsworth, travelling through Greece, thus described the approach to Delphi: "The road from Daulis to the south-west leads along a rugged valley to Delphi, and falls in with another from Ambryssus on the south, half-way between the two. This place was called the Schiste Hodos, or the Divided Way; the Triodos, or the Triple Road. The rocky and uneven character of the soil over which these roads pass, renders it a matter of surprise that they should have been traversed even by the light and small cars which served as conveyances to the ancient Greeks. have a proof that this was the case, in the fact that this route was no other than the Sacred Way which led a numerous retinue of spectators and worshippers, who flocked at stated times to the games and religious solemnities of Delphi, we have an indication of its nature, and of the consequent difficulties by which a journey upon it was attended, in the story of Œdipus, who encountered his father Laius in the Triple Way as he himself was coming from Delphi. His unfortunate

aggression upon him seems to have been the result of the narrowness and badness of the road. The tomb of Laïus and his attendant was seen by Pausanias on the spot where they both fell."

Pausanias tells us that there had been five temples at Delphi, three of which were prehistoric, and dedicated not to Apollo but to the gods of the under world.

"They say that the most ancient temple of Apollo was made of branches of bay gathered from the bay tree at Tempe. The second was built by bees with bees' wax and birds' wings. The third, constructed by Hephæstus, is supposed to have been swallowed in an earthquake. The fourth, built of stone by Trophonius and Agamedes, was burnt down in 548 B.C. It was said that Apollo himself chose the site and assisted in the building of it. It was here he slew the Python, the guardian of the spring. When Trophonius and Agamedes asked for their reward he gave them the best of all gifts, for in three days they departed painlessly from this world of toil and suffering."

The fifth temple built after the fire is the one described in the play of *Ion* by the poet Euripides. The boy Ion, brought up like Samuel in the service of the temple, comes forth in the early morning to do his willing service, hanging up fresh garlands and sprinkling with fair water the steps of the shrine, and scaring away the birds who would defile the pinnacles of Apollo's golden house. His unknown mother, Creusa, arriving with her maidens in front of the temple, exclaims—

"Not in divine Athens alone, I see, are the beauteous pillars of the gods and service of Apollo of the Roadway. The house of Loxias also, Leto's son, shows the fair-fronted brightness of façades twain. See, look at this! With a golden scimitar the son of Zeus slays the snake of Lerna. Turn thine eyes here. Indeed I turn them every way. Look at the battle-moil of the giants wrought there in the stonework. We look indeed. Dost thou then see one that brandishes the Gorgon's face upon her shield against Enceladus?

"I see Pallas, my own goddess. What is this? The ponderous thunderbolt, both ends aflame, in Zeus' far-striking hands?

I see he blackens with fire his foeman Mimas. And Bromius Bacchus slays another of Earth's brood with his ivy-wreathed staff, strange weapon for the fight."

This description evidently refers to a battle of gods and giants, which must have been the subject of the metopes, for Pausanias tells us that the pediments contained on one side Apollo with Artemis, Leto, and the setting sun, and on the other Dionysus with a troop of Mænads. It is said that these were the work of Praxias and Androsthenes, pupils of Calamis.

The temple had thirty-two Doric columns covered with fine stucco, and on the architrave hung gilded shields, the gifts of the Athenians and Ætolians.

Inside were the usual three parts, the pronaos, in which stood a great gilt crater made by Theodorus and given by Crœsus; the cella, paved with slabs of blue limestone, where the messengers waited for the decisions of the oracle; and the opisthodomos, where, besides the golden temple statue of Apollo, was a block of white marble called the omphalos, said to mark the centre of the earth, which, like the Aphrodite cone at Paphos, was probably an ancient emblem of the god.

There was also a vault where, over a natural chasm exhaling noxious gases, was the golden tripod of the Pythoness or priestess, from whose lips came those inspired messages so eagerly sought for by people of all classes. Distinct from the temple itself, but within the sacred enclosure, stood a number of smaller shrines or treasuries, each erected by a different Greek state.

Such, then, was the famous shrine of the sun-god, to which embassies came from all parts of the civilized world with rich offerings, to ask advice of the deity on all sorts of subjects, both public and private.

To the very great disappointment of all archæologists, not a single fragment has been found that can be identified as belonging to the pedimental groups on the temple of Apollo, but in other respects the explorations now complete have been most satisfactory, and a number of interesting remains have been brought to light belonging to the treasuries of the Licyonians, Siphnians, Athenians, and Bœotians. The metopes from

the largest and most important of these treasuries, that of the Licyonians, contain scenes from various well-known legends: such as—

The Dioscuri and Idas bringing in the cattle of the Messenians. The Calydonian boar.
Two horsemen (probably the Dioscuri).
A ram carrying off Helle. (Legend of the Golden Fleece.)
Europa and the bull.

The sculptures on the Treasury of the Siphnians, or Cnidians (as it is also called), resemble in style the archaic work of Asia Minor, and belong probably to an island school. The treatment of them is most peculiar, for while the lower portion of the figures is in low relief, the upper part projects considerably, and the figures decrease rapidly in size the further they are removed from the centre.

In the east pediment is represented the struggle of Apollo and Heracles for the possession of the tripods; Athene in the centre endeavours to restrain them, while behind Apollo stands his mother Leto.

In the west pediment the central figures are missing, but at either end there are two goddesses driving chariots, and preceded by messengers.

The frieze is divided into four scenes, and contains a company of those gods who specially favoured Troy, so that the battle which is taking place is probably a scene from the Trojan war.

Attached to this building must have been a porch supported by large draped figures of maidens used instead of columns. This treasury, which is the finest one of the four, was probably built at the time when the Siphnians were enjoying unusual prosperity from the possession of valuable silver mines.

Sixteen metopes, sculptured with the deeds of Heracles and Theseus, which belonged to the TREASURY OF THE ATHENIANS, are also in fairly good preservation.

The TREASURY OF THE BEIGHTIANS is a much smaller building, made of bluish stone, and we know to whom it belonged by the inscriptions with which it was covered. The excavations at Delphi are only just concluded, and some years

may elapse before the results are published, but casts of the principal sculptures may already be seen in the Assyrian Galleries at the Louvre. Among these are two colossal marble Apollos of a pronounced Archaic type, several draped figures of a later period, and a series of reliefs from the Cnidian Treasury. There is also a remarkable column round which stand three maidens, with large earrings and a peculiar arrangement of hair pointing to Ionian or Oriental influence, while between them and round the head of the column are large single fronds of the acanthus.

The gem of the collection, and a most valuable addition to our knowledge of early Greek sculpture, is the CHARIOTEER, a beautiful bronze figure, perfect except for the left arm which is broken off above the elbow. He belonged probably to a votive offering dedicated by Hiero, tyrant of Syracuse, and affords an admirable example of the transition work of the time of Calamis and Onatas. His long Ionic chiton is arranged in perfectly simple folds curved on the body and arms, but falling perpendicularly from the girdle to his bare muscular feet, while the toes drawn up slightly indicate how he preserved his balance during his rapid course. His right arm is still extended as when he guided his fiery steeds to victory, and his short hair though confined by a fillet curls delicately above his small ears, and strays softly down his cheeks. His eves, which in the cast attract but little attention, are in the original composed of coloured enamel, while the statue is of the beautiful iridescent green colour peculiar to ancient bronze work of the best kind.

¹ See p. 81.

CHAPTER III

ARCHAIC SEPULCHRAL RELIEFS

ALL through the history of Greek sculpture memorials to the dead hold a very important position, and besides the magnificent structures intended to preserve to succeeding generations the glory of great monarchs or famous generals, there are many humbler monuments called *stele* (tombstones), erected in memory of private individuals by their sorrowing relatives and friends.

These are very interesting, for they show not only the gradual development of artistic skill, but also give a series of pictures illustrating the dress and habits of the people in their every-day life. It is curious to observe the devout vet cheerful spirit that pervades these records of the dead, especially when we know what a gloomy view of the Hereafter was taken by the Greeks in Homeric times. Odysseus on his wanderings descended into the Under World, and conversed with the spirits of departed heroes. On his return he says, "Agamemnon when he saw me wept aloud and shed big tears as he stretched forth his hands in his longing to reach me;" and afterwards, meeting Achilles, Odysseus says to him, "As for thee, Achilles, none other than thou was heretofore most blessed of men, nor shall any be hereafter. For of old, in the days of thy life, we Argives gave thee one honour with the gods, and now thou art a great prince here among the dead. Wherefore let not thy death be any grief to thee, Achilles." But Achilles answered, "Nay, speak not comfortably to me of death, O great Odysseus. Rather would I live on earth as the hireling of another, with a landless man who had no great livelihood, than bear sway among all the dead that be departed." 1

In the account of the early architectural statues reference has already been made to the peculiar expression imparted to the countenance by the bulging staring eyeballs. This peculiarity is very marked in most of the older sepulchral reliefs, where the eye is drawn in a complete oval in the profile view of the



Aristion Stele. Athens.

face, a position which a very slight acquaintance with the subject shows to be incorrect. It is probable, however, that the early sculptors were not very close observers of nature, but accepted certain conventional forms, and these, especially in the case of hieratic art, were not only accepted without criticism, but any departure from such authorized tradition would be considered as irreverent and unorthodox.

The Aristion Stele, one of the oldest of these sepulchral monuments, is an oblong slab sculptured in very low relief with the life-sized figure of a man wearing the armour of a hoplite (heavy-armed soldier), and called from the place near which it was found, "The Warrior of Marathon," though the inscription upon it, in Greek characters not in use after the sixth century, shows that it is of earlier date than the famous battle between the Greeks and Persians in 490 B.C.

This inscription tells us that the name of the warrior was Aristion, that of the sculptor Aristocles; but as other monu-

ments of similar character have been found, it is probable that the figure of Aristion is rather that of the typical soldier than the portrait of an individual. The traces of colour which still cling to the surface show that the whole relief was painted, the

¹ Odyssey, xi. 483-531.

background being red, the helmet blue, the cuirass some dark colour, decorated with the meander pattern, zigzags, a star and the head of a lion, so that when the monument was new this heavy coating of paint, combined with the exceedingly flat carving, hardly raised above the surface of the slab, must have given it the appearance of a picture. It is interesting to

notice, in spite of the inequality of work, the archaic eye, and the stiff planting of the feet one before the other, the really remarkable skill shown by the sculptor in the modelling of the limbs, especially the This superiority in the rendering of the lower limbs being perhaps accounted for by the very ancient custom of wearing greaves, whereby the workers in metal had acquired some knowledge in anatomy, and were accustomed to adapt their material so as efficiently to cover the muscles of the knee and calf without at the same time impeding the rapid movements of the wearer. If the Aristion Stele may be taken as the type of a soldier's monument, two others, the STELE FROM ORCHOMENUS and one from Naples, may be regarded as the contemporary type of the substantial citizen. The first of these bears the inscription "Alxenor of Naxos made me," and, as if to show the sculptor's pride and delight in the creation of his hands, "only behold it." He had reason to be proud, for instead of a rigid, lifeless figure staring into vacancy, the bearded



Stele from Orchomenus.

Athens.

man, whose long mantle is draped round him in graceful folds, stoops slightly, leaning on a pilgrim's staff, suggestive of his last long journey, and holds in his extended hand a grasshopper, which he is giving to the hound, in death as in life his faithful companion. The head of the traveller has still the grotesque aspect produced by the archaic eye, and the hound is in no way

true to nature; but this attempt, however imperfect, to represent in a realistic manner a simple action of everyday life, shows that Alxenor the sculptor possessed not only technical skill but imagination, and a desire for originality in advance of his contemporaries.

The STELE FROM NAPLES is interesting chiefly as presenting the same subject in a slightly varied form, with a distinct advance in the treatment of the eye, which here appears almost in its natural position. This man's face and figure are somewhat fuller and rounder, and while the treatment of the surface is different, he wears a short chlamys, and has an oil bottle at his girdle. The top of the stone is carved in the shape of a palm-leaf, a favourite decoration for Greek tombstones.

SEPULCHRAL MONUMENT OF DERMYS AND CITYLUS.

In curious contrast to the three slabs just described is an uncouth monument of grey tufa stone from Tanagra in Bœotia. This is executed in such high relief as hardly to be distinguished from sculpture in the round. It appears older than it really is, both from the rudeness of its execution and the resemblance it bears to many Egyptian works, in which human figures are employed for decoration; probably it was the work of some inferior local sculptor or stone-mason. It contains two persons, who stand side by side in perfectly conventional symmetry, with their hair arranged in identical wig-like curls, no attempt being made to give the slightest individuality to either. The inscription tells us that it was dedicated by Amphacles to the Memory of DERMYS AND CITYLUS, TWO FRIENDS WHO FELL IN BATTLE, SO that although artistically it may lack interest, it must always remain a touching memorial of that noble inspiring love between comrades, which in the heroic days of Greece held the same place and inspired the same noble deeds as the chivalry of the Middle Ages. Such comrades were attached to each other by ties not to be severed even by death itself, as were Achilles and Patroclus, Orestes and Pylades, besides the nameless youths who fell for their country on the plains of Chæronea.

SPARTAN RELIEFS.

The thirteen reliefs found at Chrysapha in Sparta, though all containing the same subject, belong apparently to different periods, probably extending over several generations. The scene represented upon them is the worship of ancestors by their descendants, the ancestors being large seated figures to whom minute persons are bringing offerings. Formerly a mythological interpretation was given to these solemn seated figures, who were called Aidoneus king of Hades and Persephone his wife,



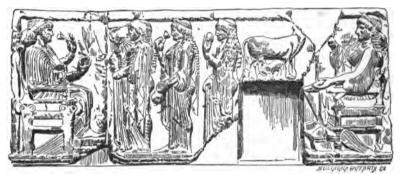
Spartan Relief. Berlin.

whom he stole from her mother while she was playing with her girl companions in the flowery plains of Enna in Sicily, and bore away to reign with him in the gloomy regions of the dead.

"For nine days her mother Demeter, with blazing torches in her hands, wandered far and wide, searching for her dearly loved child. On the tenth day she met Hecate the moon, who, sitting in her cave, had heard a cry, but had seen no one. Then came she to Helios the Sun, watchman of gods and men, and he told her what had happened. Then Demeter, the protecting goddess of the harvest and the fruits of the harvest, refused to be comforted, and while she sorrowed the earth remained barren. At length Zeus, fearing lest all the human race should perish sent a messenger to his brother commanding him to let Persephone come to earth again."

Even the king of Hades must obey the just decrees of sovereign Zeus, but before he let Persephone go he persuaded her to eat a morsel of sweet pomegranate, by which he cast upon her a spell that would oblige her to return to him.

In fact Persephone is symbolical of the life after death in nature, the yearly blooming of the flowers, and the growth of the corn from the seed, and hence she was said to dwell during



Harpy Tomb. British Museum.

the dark days of winter with Aidoneus in the regions of the dead, but to return with each returning spring to give gladness and fertility to the mourning earth.

THE HARPY TOMB.

The first of the interesting series of Hellenized Oriental monuments which serves to illustrate the influence exercised by Greek sculptors even from the earliest times on the Oriental nations with whom they were brought in contact, is the building brought from Xanthus in Lycia, and now in the British Museum, known as "The Harpy Tomb," a tower twenty feet in height, decorated round the top with slabs sculptured in low relief. Probably the original plan of this tomb and others described

later 1 was determined by the necessity of protecting the bodies of the illustrious dead from the ravages of wild beasts, while at the same time exposing them to the warm beams of the sun. This was a common custom among those Oriental nations who held the Zoroastrian faith, which forbad them to bury their dead beneath the ground, or to poison with putrefaction and decay the pure element of fire, the symbol of their deity. The central panels, now detached from the main building, contain the same subject as the Spartan reliefs just described, the worship of ancestors by their descendants, while on the corners are depicted the winged figures, half women, half birds, from which the tomb



Harpy Tomb. British Museum.

receives its name. These, it is said, were the Harpies, winged monsters who carried off the daughters of Pandareus on the day of their wedding, and gave them to be slaves of the Furies. Afterwards they were sent to plague Phineus, king of Bithynia, from whom they tore all meat so soon as it was put upon the tables. Those Harpies, however, were only two in number, called Whirlwind and Swift; and Zetes and Calais, the winged sons of the North wind, drove them southward to the Whirlwind islands, where they remain to this day. There appears, therefore, to be no possible connection between them and this Lycian tomb, and it is far more probable that the winged figures on

¹ See the Nereid Tomb and the Heroum of Trysa, pp. 243, 247.

the tomb are Angels of Death, or Grave-Sirens, who bear away tenderly in their arms the souls of the departed.

Connected with the Harpy Tomb is a Lion Tomb¹ also brought from Xanthus, but this perhaps should not strictly be included in an account of Greek sculpture, as it is an example of purely native art untouched by Hellenic influence.

It is an enormous chest placed on a pedestal about nine feet high. The lid is missing, but on the four sides are roughly carved designs, those on the east and west containing figures in low relief, which were probably painted, those on the north and south recumbent lions. The female lion on the north side is



Relief from Pharsalus. Louvre.

playing with her cubs, while the male lion on the south panel has seized a bull, whose head is crushed beneath the weight of his mighty paws. Below is a tablet which probably once contained an inscription.

PHARSALUS RELIEF.

The sepulchral monuments from Northern Greece resemble in style the work of Ionian sculptors. They contain familiar scenes from every-day life, sculptured in very low relief,

1 Archaic Room, British Museum.

but without the paint with which they were formerly covered,



Nymphs from Thasos. Louvre.



Hermes and one of the Graces. Louvre.

and present a bald and unfinished appearance. One of them, inscribed "Fedamas," represents a youth carrying two spears,

another a veiled maiden holding a pomegranate, Polyxenia by name; on a third is a woman with a spindle; but the finest example of this school is a much larger relief, discovered built up into a cottage wall at Pharsalus, which contains two maidens offering to each other mysterious objects which resemble long-stalked toadstools, but were probably intended for flowers. In spite of the archaic character of the work, manifested chiefly in the heads of the maidens, it is executed with much skill and precision, and belongs probably to the first years of the fifth century.

RELIEFS FROM THASOS.

Three fine reliefs, which belonged probably to an altar or tomb, and were found at Panagia in Thasos, are now in the Louvre. In the middle of the central slab, which is much larger than the other two, is carved a doorway, on the right hand of which is Apollo, clad in an Ionic *chiton*, and carrying his lyre, while a female figure behind him crowns him with a wreath. Behind these two, on the smaller slab, are three Nymphs; on the other side of the doorway, facing Apollo and his train, are first three nymphs, and then Hermes with his *caduceus*, followed by one of the Graces with a wreath. There are two inscriptions; the first says, "To the nymphs and to Apollo of the nymphs, sacrifice such victims as you will, male and female; the sheep and pig are forbidden, but sing no hymn of praise:" and on one of the slabs over the door another inscription of much later date says, "It is not permitted to sacrifice to the graces a goat or a pig."

The Graces or Charites, represented as three heavily draped solid females, appear to have become a popular subject for sculpture at the beginning of the fifth century, several reliefs depicting them in this way having been found at Athens, and one near the Lateran in Rome. Tradition ascribes the original group to Socrates the philosopher, who in early life was a sculptor, but there is no historical evidence in favour of this belief. They were the daughters of Zeus and Eurynome, and their office was to bring to men the lighter and more graceful Arts that embellish their sordid work-a-day condition. Plutarch describes the colossal Apollo at Delos, the work of Angelion and Tectæus, as holding in its right hand a bow and in its left small figures of

the Graces, each of whom had a musical instrument; one holds the lyre, another the flute, while she that is in the middle presses a pipe to her lips. The worship of the Graces is of very ancient origin, and in their sanctuary at Orchomenus they were represented by three stones. Their number and names differ. Homer speaks of them as many, the youngest being often called Pasithea. At Athens and Sparta two only were worshipped, but three is the usual number; they are then called Aglaia, Euphrosyne, and Thalia. Pausanias, referring to the graceful unclothed figures



Leucothea Relief. Villa Albani, Rome.

of a later period, says of them, "I do not know who was the first person to represent the Graces nude either in sculpture or painting, for in old times both painters and sculptors represented them draped."

LEUCOTHEA RELIEF.

The sepulchral relief which contains a dying Athenian lady taking leave of her children has long been known as the Leuco-THEA RELIEF under a mistaken impression that it was intended for the Goddess Ino-Leucothea with the infant Dionysus. Ino, so the story goes, was a daughter of Cadmus, king of Thebes, and wife of Athamas, who ruled over Orchomenus in Bœotia. By him she had a son named Learchus, but Athamas, having incurred the wrath of Hera, was smitten with madness, and in this state killed his son, upon which Ino threw herself into the sea, and became a marine deity under the name of Leucothea. Homer describes her as saving Odysseus from drowning by lending him her veil.

"But the daughter of Cadmus marked him, Ino of the fair ankles, Leucothea, who in time past was a maiden of mortal speech, but now in the depth of the salt sea she had gotten her share of worship from the gods. She took pity on Odysseus in his wandering and travail, and she rose like a seagull on the wing from the depth of the mere, and sat upon the well-bound raft and spake, saying, 'Here, take this veil imperishable, and wind it about thy breast, so is there no fear that thou wilt suffer aught.""

THE DISCOPHORUS.

One of the most remarkable Athenian reliefs is that of



The Discophorus. Athens.

a youth who, during his life, was probably a distinguished athlete, for behind his head, giving the same effect as the halo of a medieval saint, he holds the discus, a round plate

¹ Odyssey, v. 338.

of metal which was used something like a quoit. His prominent eyes, coarse, ill-shapen nose, and thick lips, give him a strong resemblance to the figures on the columns of the early temple at Ephesus, and, like them, this was probably a full-length statue. Its recent history is not without interest, for it was found buried in a wall that formerly extended from the Acropolis to the sea, and was originally built by order of Themistocles as a line of defence against the expected Persian invasion. The historian Thucydides, who records its erection, especially mentioned that in their haste the citizens made use of any material that came to hand, including many older monuments.

CHARIOTEER AND BEARDED HERMES.

The head of a bearded man clad in a curious woven vest, and wearing a petasus, and the Charioteer in a long Ionic chiton, are both supposed to be portions of the frieze of the old temple of Athene Polias. The sex of the charioteer is still a matter of dispute; the arrangement of the hair suggests a goddess, the sharply cut shin of the leg that appears from beneath the flowing garment has a decidedly masculine aspect, while the Ionic chiton worn both by men and women affords no clue by which to decide its sex. These reliefs are both distinguished by the delicate finish characteristic of purely Attic work from very early times, and the treatment of the drapery, which is indicated by finely drawn lines, shows that even if these reliefs were originally painted, the sculptor was by no means dependent on colour for the effect he desired to produce.1

METROLOGICAL RELIEF FROM SAMOS.2

The curious metrological relief from Samos, now in the Ashmolean Museum at Oxford, is said to be unique of its kind. It is a triangular piece of rough grey marble, on which is sculptured the life-sized figure of a man, the extent of whose outstretched arms is supposed to mark a Grecian measure. It

¹ A cast of the Charioteer is in the Archaic Room of the British Museum.

² Figured in the Hellenic Journal, vol. iv. p. 335.

is a thoroughly Greek idea to represent a standard measure, not in a formal rule or scale, but from the proportions of the human body; and if, as seems probable from the style of the work, it belongs to the early half of the fifth century, its historical interest is even greater than its artistic merit.

Two measurements are included in the relief, the Attic foot and the Egyptian fathom, which is interesting because Herodotus tells us that the Samian fathom was equal to that of Egypt. The outline of a foot, which appears above the right arm of the figure, may have been added when, in 439 B.C., the island of Samos, conquered by Pericles, passed under the dominion of Athens.

CHAPTER IV

SCULPTORS OF THE TRANSITION PERIOD, B.C. 500-460.

PHEIDIAS, born about 500 B.C., was the most representative sculptor of the fifth century, the golden age not only of sculpture but of philosophy and the drama, when Athens of the violet crown was the acknowledged sovereign of united Greece. While, however, he was yet a child in his father's house. a large number of eminent sculptors were already at work, not only at Athens, recently desecrated and destroyed by the Persian armies, but also in other parts of Greece. Their works form a transition stage between the uncouth efforts of the earlier artists, and the perfect finish manifested by the statues of Pheidias and Polycleitus. They may therefore be placed either at the beginning of the epoch of the Great Masters, the plan adopted by Collignon, or at the close of the Archaic Period. -the arrangement here adopted. The most important among them are Calamis, Onatas, Pythagoras of Rhegium, Myron, Cresilas, Pæonius of Mende, and Alcamenes. This last sculptor, however, whose architectural sculptures on the Zeus temple at Olympia fall most conveniently into this chapter, belongs rather to the next period, where he is again noticed among the pupils of his younger contemporary Pheidias.

CALAMIS.

Very little is really known about Calamis, who lived at Athens early in the fifth century, and whose works appear to have enjoyed great popularity, extending beyond Greece itself, as he executed commissions in many distant cities. For Hiero of Syracuse he made the horses in a bronze racing-chariot driven by boys, possibly the one recently found at Delphi, and

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Orio Clan Go Sar

for the people of Agrigentum a votive offering to Olympian Zeus, in commemoration of a victory gained by them over the Libyans and Phœnicians. This was a group of children with their hands raised in prayer. He made a gold and ivory statue of Asclepius for the Lacedemonians, one of Hermione, dedicated at Delphi, a colossal bronze Apollo for Apollonia, which was afterwards taken to Rome, a wingless Nike, copied from the xoanon of Athene Nike at Athens, for the Mantineans, also a votive offering at Olympia.

No existing works can be identified with certainty as derived from his originals, though his statue of Apollo Alexikakos may possibly survive in certain "Apollo" or athlete statues described presently. The graceful veiled figure of a woman which decorates the side of a small altar found at Athens, is supposed to reflect dimly the charms of his APHRODITE Sosandra, or the Saviour, dedicated on the Acropolis by Callias, a rich Athenian citizen. Lucian, a Syrian writer of the second century A.D., "to whose graceful dialogue and delicate description" we owe much of our scanty knowledge of many celebrated statues, speaking of Panthea, his ideal woman, thus describes her-"Calamis and the Saviour of men shall adorn her with shamefacedness, and she shall have the noble unconscious smile of the goddess; also she shall borrow the trim and modest folds of her garment from the Saviour of men; only she shall not, like her, have her head covered."

The small design on the other side of the same altar, called the Hermes Criophorus, is supposed to be derived from a statue made by Calamis for the people of Tanagra. Hermes the Deliverer is here represented as an elderly man, carrying on his shoulders a ram, in commemoration of a legend that the god in this manner, by making a circuit of the city, saved the inhabitants from the plague, the idea intended to be conveyed being that of expiation and sacrifice.

Surely to all thoughtful persons the dead stones speak with a living voice. There is nothing new under the sun, and the fundamental beliefs of all the great religions of the world are the same. The Pagan sculptor four hundred years before Christ, was following traditions handed down through untold generations of

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Oriental predecessors, and the design was adopted into early Christian art, where Hermes with the ram reappears as the Good Shepherd, the emblem of the Christian Mediator and Saviour of men.

"Buddha, Confucius, Plato, Socrates,
Left words of gold which no age can destroy:
They please when all things else have ceased to please;
But of those holy men how great the joy
Had God's own message by their souls been heard,
If one still voice their inward heart had stirred."—R. N. Cust.

PYTHAGORAS OF RHEGIUM.

The Apollo Choiseul Gouffier, which received this name from the collection to which it formerly belonged, is evidently derived from a well-known and much-appreciated original, for six copies of it exist and many distinguished archæologists believe that this original was the Apollo Alexikakos of Calamis. Professor Waldstein, however, is of opinion that the Apollo Choiseul Gouffier, Apollo on the Omphalos, and other similar statues have a common ancestor in a portrait of Euthymus the boxer, made by Pythagoras of Rhegium, a contemporary of Calamis, who is known to have excelled in athlete statues. His reasons for this conclusion may be thus briefly summarized. Pythagoras made eight statues of athletes, among which Pausanias especially mentions that of the boxer Athletes that excel in running are usually slightly made youths with light and active figures, while boxers are heavy powerful men, whose strength lies in the great muscular development of the arms and upper part of the body, a description which will exactly apply to the statue under consideration. It was the custom in a boxing match for three competitors to draw lots, and the odd man over, known as the Ephedros, to stand waiting his turn ready for immediate action, with clenched hands and arms raised from the elbow. The Apollo Choiseul Gouffier has the left arm only slightly raised, while the right is broken off above the elbow, but his attitude is the characteristic one of the Ephedros, known to us from vase paintings. together with the peculiar arrangement of the hair, which

is similar to that of the earlier athlete statues, and the presence



Apollo on the Omphalos.

Athens.

on the tree-trunk beside him of a strap, possibly the cæstus, a leather band worn to protect the hand during the combat, all unite in support of a theory which is both ingenious and interesting.

The Apollo on the Omphalos, which resembles in all essential particulars the Apollo Choiseul Gouffier, was found in the theatre of Dionysus at Athens, and received this title under a mistaken impression that it once stood on a model of the sacred stone of Delphi found near it. This is only one of many instances of the impossibility of getting rid of a name, however inappropriate or absurd, that has once been associated with any piece of The sepulchral reliefs especisculpture. ally afford conspicuous examples of this difficulty, for the classical scholars of former days attached to many of these monuments poetic legends from the stores of their own learning, which modern criticism, and the increasing facilities for comparing one work of Art with another, have proved to be incorrect.

THE VATICAN PENELOPE.

To some contemporaries of Pythagoras may be assigned the figure now in the Vatican of a woman seated in an attitude of deep dejection with a work-basket by her side; it is probably a sepulchral monument, and intended for a portrait of the deceased. It appears to have been wrongly restored, for a head lately found, when placed upon it, fits much better against the upraised finger, which at present extends in a purposeless manner at some distance from the face. It has, moreover, been asserted that the present head is that of a young man, to which drapery and side curls have been attached by the unscrupulous sculptors of the

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sixteenth century. The name Penelope has been given to this statue from a fancied resemblance to the pictures on vases of the faithful wife of Odysseus, who waited for him sorrowing with unspeakable sorrow during his ten years' wanderings which succeeded the ten years' war of Troy. Homer in the Odyssey gives a vivid picture of the palace at Ithaca, where the idle chieftains drank and revelled regardless of the presence of the young son of the absent lord, and pressed their unwelcome suit on the lady of the house.

"Now the renowned minstrel was singing to the wooers, and they sat listening in silence; and his song was of the pitiful return of the Achaians, that Pallas Athene laid on them when they returned from Troy. And from her upper chamber the daughter of Icarius, wise Penelope, caught the glorious strain, and she went down the high stairs from her chamber, not alone, for two of her handmaids bear her company. Now when the fair lady had come unto the wooers, she stood by the door-post of the well-builded roof holding up her glistening tyre before her face; and a faithful maiden stood on either side of her. Then she fell a-weeping, and spake unto the divine minstrel Phemius-' Since thou knowest many other charms for mortals, deeds of men and gods, which bards rehearse, some one of these do thou sing as thou sittest by them, and let them drink their wine in silence, but cease from this pitiful strain, that ever wastes my heart within my breast, since to me above all women has come a sorrow So dear a head do I long for in constant memory, namely, that man whose fame is noised abroad from Hellas to mid Argos.' Then wise Telemachus answered her, and said, 'Oh my mother, why then dost thou grudge the sweet minstrel to gladden us as his spirit moves him? It is not minstrels that are in fault, but Zeus, methinks, is in fault, who gives to men that live by bread, to each one as he will. As for him, it is no blame if he sing the ill-faring of the Danaans, for men always prize that song the most which rings newest in their ears. But let thy heart and mind endure to listen, for not Odysseus only lost in Troy the day of his returning, but many another likewise perished." 1

TEMPLE OF HERA AT SELINUS.

From the Pronaos of the temple of Hera at Selinus, built soon after 500 B.C., come three beautiful reliefs which illustrate in a most satisfactory manner the change wrought in the art of



Zeus and Hera. Palermo.

sculpture during the years that had elapsed since the building of the earlier temples, with their grotesque archaic decorations. The subjects of these metopes are easy to distinguish, for one contains the story of Actæon and his dogs; another the struggle between Heracles and a female warrior, probably Hippolyta,

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queen of the Amazons; while the third refers to the marriage of Hera and Zeus, and shows the queen of heaven in a more attractive aspect than usual, for she here appears as a young bride covered from head to foot with a veil, which she raises timidly as she approaches her lord, who remains seated. The high gods feel neither age nor change, and in something of this aspect we may suppose she appeared in the *Iliad* when, as Homer tells us, "she took thought, the ox-eyed lady Hera, how she might beguile the mind of ægis-bearing Zeus. And she set forth to her bower that her dear son Hephæstus had fashioned, and therein had made fast strong doors upon the pillars, with a secret bolt which no other god might open. Then did she enter in and close the shining doors. With ambrosia first did she cleanse every stain from her winsome body, and anointed herself with olive oil ambrosial, soft and of a sweet savour; if it were but shaken in the bronze-floored mansion of Zeus, the savour thereof went right forth to earth and heaven. Therewith she anointed her fair body, and combed her hair, and with her hands plaited her shining tresses, fair and ambrosial flowing from her immortal head. Then she clad her in the fragrant robe that Athene wrought delicately for her, and therein set many things beautifully made, and fastened it over her breast with clasps of gold. And she girdled it with a girdle arrayed with a hundred tassels, and she set earrings in her pierced ears, earrings of three drops, and glistering therefrom shone grace abundantly. And with a veil over all the peerless goddess veiled herself, a fair new veil bright as the sun, and beneath her shining feet she bound goodly sandals."1

The metopes from the outside of the same temple are in a very fragmentary condition, but sufficient remains to show what an advance had been made in freedom of action both in limbs and drapery. Their special interest, however, lies in the fact that they contain the earliest attempt to express physical pain, in the face of the giant who falls wounded at the feet of a goddess, probably Athene. It was at about this date that Pythagoras of Rhegium executed a statue of a wounded warrior

called Philoctetes, of which we are told not only his face but every limb betrayed the anguish he felt from the effects of the poison which rankled in his wound; and although there is no evidence to prove any direct connection between the two, even in those early days artists travelled from one place to another, and the sculptor of the giant may have been influenced by the greater master who created the wounded warrior.

Philoctetes was one of the suitors of the famous Helen, wife of Menelaus, and he led seven ships against Troy, but on the way thither he was bitten by a snake, or, as is sometimes said, wounded by a poisonous arrow, and the smell of this wound was so dreadful that his companions left him behind in the island of Lemnos. Here he remained ten years, till an oracle having declared that Troy could not be won without the poisoned arrows of Heracles which were in his possession, Odysseus and Diomedes were sent to fetch him. This they accomplished by a fraud, for he was so angry at their previous desertion that he refused to return with them. When he arrived at the camp his wound was healed by Machaon the physician, son of Asclepius, and with his arrows he afterwards slew Paris, who had carried away Helen, and thereby brought destruction on his native city.

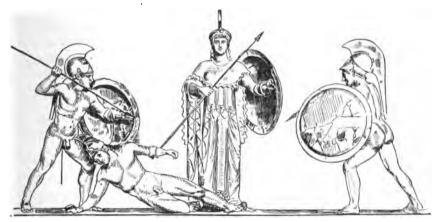
ONATAS AND THE TEMPLE OF ATHENE AT ÆGINA.

Far away from any town, on a height looking across the blue waters of the Ægean Sea to Athens, stood the temple of Athene at Ægina. It is of Doric architecture, but the columns were taller and more slender than those of Pæstum and Selinus.

This temple is supposed to have been built immediately after the battle of Salamis, which took place 480 B.C., where the Æginetans distinguished themselves above all other Greeks in the life-and-death struggle against their common foe, Xerxes, king of Persia. No occasion could have been more suitable for the erection of this great building, which, though now in ruins, has added so much to the knowledge of the Transition Period in Greek art, the time when the artist, breaking through the traditions imposed upon him by the conventional type of religious statue, sought his models among the athletes in the

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Palæstra. It is not known for certain who made the sculptures on this temple, they may possibly be the work of Onatas, the leading Æginetan sculptor of this date, who, it is related, made two groups of warriors, compositions which must have been very like those on these pediments. Pausanias, when describing a statue of Heracles by him, speaks of his "Æginetan manner," by which he probably means a certain archaic stiffness and a hardness of modelling in his thin, muscular male figures. The Æginetan sculptors who flourished between 580 and 420 B.C. were famous for their bronze statues, and Æginetan



Western Pediment, central portion, Ægina. Munich.

bronze was celebrated throughout the antique world. The constant use of metal would doubtless influence their manner even when working in other materials, and this gives a stiff and antiquated appearance to a composition which is otherwise remarkable for the extraordinary advance it shows over any pedimental sculpture of an earlier date. The Ægina marbles were discovered in 1811 by a party of English and German archæologists, and were put up for sale at Zante, where they were bought by the Crown Prince of Bavaria. Out of the large number of fragments then obtained fifteen figures were at once restored and placed in position. These restorations, executed

by the sculptor Thorwaldsen, have been done as far as possible in exact imitation of the originals, but a close examination of the eye of one of the standing warriors in the eastern pediment, whose upper eyelid slightly overlaps instead of exactly meeting the lower, betrays to a careful observer the work of a later hand. It has been suggested that in these pediments the figures stood in a double row, an arrangement which would be peculiarly suitable for the subject represented, though it does not occur in any other known composition. The background of these pediments was painted in some dark colour, red or blue, and the statues, besides being painted, were ornamented with metal, the armour and trinkets being probably of gilded bronze.

The subjects of the two pediments are almost identical, but the figures on the western side are larger, and in every way superior to those on the east. Two theories have been suggested to account for this discrepancy; one that, although made at the same time, they are the work of two sculptors of unequal merit, the other, that they may be of different date, the finer of the two being from the hand of a younger sculptor, the son of the elder.

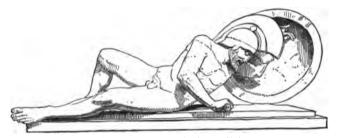
In the centre of the western pediment is Athene, copied from a xoanon, and at her feet a wounded warrior, possibly Patroclus. On the one side is an armed warrior (Ajax?), and behind him Teucer, who was celebrated as an archer, in the corner another kneeling Greek, and a wounded warrior who is drawing from his breast the fatal arrow. On the opposite side is an armed Trojan, corresponding to Ajax, behind whom is Paris, who wears the Phrygian cap which always distinguishes him, then comes another kneeling figure, while a wounded warrior, half-raised and leaning on his elbow, completes the composition.

From the eastern pediment only five figures remain—Athene, again copied from some temple statue, but presenting a more animated and lifelike appearance than in the preceding scene, and at her feet a warrior, Oikles, the companion of Heracles and Telamon in a war carried on by them against Laomedon of Troy, long before the celebrated Trojan war of which Homer sang. A kneeling archer, whose head is covered with the skin of a lion, is supposed to represent Heracles, and the naked youth who bends forward over the prostrate warrior is called

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a slave. A more poetical interpretation, however, sometimes given to this mysterious figure thus appearing unarmed in the thick of the combat, is that it is Thanatos (Death), who with his twin brother Hypnos (Sleep) bore away Sarpedon from beneath the walls of Troy; he may therefore be supposed to be present invisible to receive the soul of the dying hero.

The wounded warrior in the right-hand corner is the finest specimen of early sculpture now in existence. The workmanship of the body, as was always the case at this time, is in advance of that of the head, but in both face and figure there is



Wounded warrior from the Eastern Pediment, Ægina. Munich.

a distinct impression of emotion, and the clenched teeth and distorted countenance of the strong man who is dying so hard betray the anguish he suffers from the fatal wound. It is impossible not to associate with this statue the words written by Byron on a much later one, the Dying Gaul—

"I see before me the gladiator lie; He leans upon his hand, his manly brow Consents to death but conquers agony."

MYRON.

It was Myron, who lived about 455 B.C., who finally delivered sculpture from the stiffness which was due to the unsuccessful struggle of the sculptor with his material; and although we hear of Myron that he neglected the sensations of the mind, that is, that the want of emotion in the faces of his statues was in marked contrast to the violent action of their bodies, this is easily accounted for by the fact that the sculptor sought his

models in the training grounds of the athletes. The increased knowledge of the play of the muscles and the position of the limbs in moments of violent exertion thus attained, enabled him to break through the conventional symmetry of the earlier figures; but it is probable that, his whole attention being directed to the limbs, the features of his statues would remain unchanged from the older models. The great advance which was now made in male statues did not apply to those of women, for they were still copied from the draped xoanon, the only exception being in the case of the Spartan runner, also an athlete, which was evidently taken from a living model. Pliny says of him—

"Myron, born at Eleutheræ, a pupil of Ageladas, was made famous chiefly by his statue of a cow, whose praises are sung in well-known lines. He also made a quoit-thrower, and he is thought to have been the first to extend the province of life-like representation in art." 1

One of his most famous statues was that of Ladas, who was victor in the long race, but died shortly afterwards from the effects of his exertion.

"As once thou wast, O Ladas, instinct with life when thou didst fly from Thymos swift as the wind, on tip-toe, with every muscle at full strain, even so did Myron fashion thee in bronze, and stamp on thy whole frame eager yearning for the crown that Pisa gives. . . . He is full of hope, and on his lips is seen the breath that comes from the hollow flanks; anon the bronze will leap to seize the crown and the base will hold it no longer. See how art is swifter than the wind." ²

Two good copies of famous statues by this artist still exist. The first is of the satyr Marsyas, a bearded man of a coarse animal type, in whose hands the restorer has placed castanets, under the impression that he was dancing. There is, however, plenty of evidence to show what was the original intention of the sculptor, for the same figure appears in a vase painting and also on a bronze vessel, where he is grouped with the goddess Athene, the subject evidently taken from the well-known legend, which tells how Athene was playing on a flute, much to her own satisfaction, when Marsyas showed her in a

¹ Pliny, N. H. xxxiv. 57.

² Anth. Plan. iv. 54.

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mirror what frightful grimaces she was making. In her horror and disgust she flung the offending instrument on the ground at the feet of Marsyas, who is here starting back alarmed at her violent action. There is plenty of emotion in the face of

Marsyas, but such ugliness as his would not be tolerated in a human or divine being at the best period of Greek art.

The Discobolus is a youth engaged in throwing the discus, which he holds in his left hand. Lucian in an argument about another statue says:

"Surely, you do not mean the quoit-thrower, who stoops in the attitude of one who is making his cast, turning round towards the hand that holds the quoit, and bending the other knee gently beneath him, like one who will rise erect as he hurls the quoit? No, said he, for that quoit-thrower is one of the works of Myron." 1

There are several fine copies of this statue, but only in one, that of the Palazzo Lancelotti in Rome, has the head been



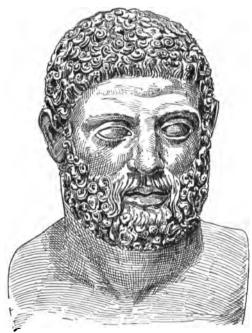
The Discobolus. Rome.

correctly restored, with the face turned towards his upraised arm. In this position it completes the spiral twist of the body, which is strung up to the highest pitch of muscular exertion preparatory

¹ Lucian, Philops, 18.

to the last effort. In the British Museum copy the head is not only placed sideways, which destroys the harmony of the composition, but is also clearly of later date than the statue.

Another statue of a Discobolus, sometimes ascribed to Alcamenes, has the attitude which would immediately precede that so admirably portrayed in the last statue. This youth stands with



Head of Heracles. British Museum.

the discus in his left hand, his right leg advanced, his left knee bent, his toes slightly drawn up, and his whole attitude expressive of that swing which, begun gently, culminated in the supreme effort, when the discus would be passed into the right hand and the final position attained.

To Myron is ascribed a remarkable HEAD OF HERACLES, whose tightly curling hair and beard offer a striking example of the methods of the early Attic school. This is in the British

Museum, and a somewhat similar head may be seen in the Chiaramonti Museum at Rome,1

The most distinguished pupils of Myron were Lycius and Styppax the Cyprian. With the exception of the OIL-POURER OF

MUNICH, said to be the copy of an athlete by Lycius, none of their works remain,2 but Pliny says, "Lycius made the figure of a boy blowing on the dving embers worthy of his teacher."

CRESILAS.

Cresilas, said to have come from Cydonia in Crete, was a sculptor who worked both at Athens and at Argos, and chiefly in bronze. Pliny says, "The works of Cresilas are a man wounded and dying, in whom the spectator can feel how little life is left, a wounded Amazon, and Pericles the Olympian."3

The first of these has never been identified, but the AMAZON OF THE CAPITOL, who wears a long riding cloak and, sorely wounded, leans for support upon her spear, is said to be a copy of the Amazon of Cresilas.

This was one of four famous Amazons made, according to Pliny, simultaneously and in competition



Amazon of the Capitol. Rome.

by Cresilas, Pheidias, Polycleitus, and Phradmon, and set up in the temple of Artemis at Ephesus. To settle their respective

¹ See Furtwängler, pp. 179, 205. ² Pliny, N. H. xxxiv. 79-81. Ibid. xxxiv. 74.

merits it was determined, so runs the tale, "that the most highly approved should be selected by the decision of the artists themselves who were present. It then appeared that the best was the one which each placed second to his own, namely, that of Polycleitus; that of Pheidias came next; that of Cresilas third."

Several copies exist of the Bust of Pericles, the finest being the one in the British Museum. He wears a helmet to conceal, it is said, the peculiar pointed shape of his skull, which was always a subject of mirth to the critical Athenians. It is far more likely, however, that he wears it in token of his office, and that this bust was made about 435 B.C., when he had just returned from a successful expedition against Samos, and enjoyed the fullest measure of popularity with his fickle countrymen.

THE SPINARIO.

A well-known statue that may be dealt with here is the Spinario, or boy pulling a thorn from his foot, now in the Capitol The popular tradition held in the sixteenth century relating to it was, that it is the portrait of a young shepherd, who during the wars of the city of Rome with the neighbouring barons, brought news of the enemy in such haste that he never stopped to take out the thorn until he had reached his destination. They called him therefore the Faithful One. But a closer examination of the statue is sufficient to indicate that it is of much earlier date. Visconti, who was the first to write on the subject, calls him a young victor in the games, giving his date at 320 B.C. This theory did not meet with favour among other critics; "This boy," said they, "is too fragile, too effeminate; he is not robust enough even for a shepherd. except the elegant Tityrus or Menalcas of Virgil, whose welltrained flocks graze peacefully on the spangled mead, while they, like the shepherd swains of Elizabethan times, tell to each other in melodious verse the stories of their loves." No statue is more difficult to place, as so many different opinions are held by distinguished archæologists. One sees in the Spinario a contemporary of the Praying Boy at Berlin, and makes both

¹ Pliny, N. H. xxxiv. 53.

contemporary with the Apoxyomenus of Lysippus; while another would class him with the Boy and Goose of Boethus of Carthage, who was one of the first sculptors of *genre* subjects, and took pleasure in making careful studies of children.

Another authority is equally well assured that the Spinario is one of the imitation archaic works of the school of Pasiteles, and contemporary with the Venus Victrix. In the temple of Hera at Olympia was, the statue of a golden boy, which once stood in the Philippeum, and is by some supposed to have been the original of the Spinario.

This figure, be he athlete or shepherd boy, was a very popular subject for sculpture, and a large number of copies are known, among which the testimony of three here referred to is distinctly in favour of the little-regarded opinion of Visconti. In 1874 M. Castellani obtained a marble copy, recently found in Rome, of a boy engaged in this same action, but of a very different appearance from the delicate, sentimental Spinario of the Capitol. This is not only a young athlete, but an athlete of the heavy type, a younger brother of the Boxer by Pythagoras. A small bronze copy taken from an even more vigorous model than the Roman marble, found in a cupboard in a collection at Vienna, also points to an early original, the large head, especially, indicating a date before Lysippus. But another small bronze copy is still more valuable for the light it throws on this hitherto obscure subject (for the Spinario of the Capitol has no history). Not very many years ago the peasants of a village near Sparta carried to the town a little bronze figure of a boy, which was bought by a Jew-pedlar for 100 drachmæ. He sold it to a small watchmaker in the Hermes Street at Athens, he to a large bric-a-brac merchant in the place, from whom it was bought by the Duke of St. Albans, who brought It was now offered to the Louvre for 700,000 frs.; but while they hesitated over the price it passed into the possession of Baron E. de Rothschild. This bronze much more nearly resembles the Castellani marble than the latter the Spinario of the Capitol, and they are evidently varying copies from the same original. The Spartan bronze does not stoop so much, his legs are wider apart, his arms more open, the

general effect is more angular, but he possesses a life and vivacity absent from the Roman marble, which, though a more harmonious composition, and made in stricter conformity to the rules of art, gains its grace at the expense of naturalness. The conclusion, therefore, to be arrived at after a careful comparison of the four statues appears to be this, that they are all derived from a common original, and that that original is to be sought for in the work of an Argive master in the early part of the fifth century. We know that Lycius and Styppax, pupils of Myron, made statues of boys blowing embers and offering sacrifice, subjects not altogether dissimilar from the one before us, and therefore it appears advisable to place this statue in this connection, though there can be no doubt that the Spinario of the Capitol is a Hellenistic work, and as such belongs to the second century B.C.

DANCERS OF HERCULANEUM.

In 1750 the Prince d'Elbœuf, the proprietor of a villa at Grandello in Portici, learnt that his workmen, while digging for coloured marbles, frequently came across, besides the remains of mosaic pavements, fragments of columns and statues, more especially in a shaft situated in the Cortile San Giacomo. This he at once purchased, and was fortunate enough to light on the theatre of Herculaneum. Charles III. determined to erect a palace on the same spot, and his architect, Don Roche d'Alcuberti, who was much interested in antiquities, persuaded him to carry on the excavations commenced by the Marquis d'Elbœuf, who had caused long trenches to be dug, extending as far as the Forum in one direction and in the other to an ancient basilica.

In 1750 they discovered a beautiful villa in which was a whole library of papyrus rolls, sixty-five of which were still legible. These proved to be the philosophical writings of one Philodema, who appears to have been an inmate of the villa, living under the protection of Calpurnius Piso, a Roman noble of the second century, brother-in-law of Cæsar. Here under a portico were also discovered the statues called the Dancers, beautiful bronze works in the style of the Peloponnesian school of the early part

of the fifth century, and these, though usually considered to be archaistic works, may possibly be originals stolen from Greece. They have sometimes been identified with a group of women adorning themselves, described by Pliny, the work of Apelles, a sculptor who lived about 350 B.C., but they do not entirely answer to this description, and it is more likely that they represent Lacedemonian maidens engaged in one of the solemn dances which formed an important feature of all religious festivals, but more especially of one held in the sacred wood of Artemis at Carye, said to have been instituted by the Dioscuri.

PÆONIUS OF MENDE AND ALCAMENES AND THE TEMPLE OF ZEUS AT OLYMPIA.

In 1874 a treaty was made with Greece, which gave to the German Government the right to excavate the site of Olympia on condition that the works of art found there should not be taken out of the country. These excavations were continued for six successive winters, and cost $\pounds 40,000$, voted by the Imperial Government; and although the finds proved of less value than had been expected, they are still of supreme importance, and the recovery of the famous Hermes of Praxiteles is a universal gain.

Olympia is situated in Elis in a plain between two rivers, the Alpheus and Cladeus. The former is that

"Divine Alpheus, who by secret sluice Stole under sea to meet his Arethuse,"

of whom Milton sang, referring to the legend that—

"Alpheus, when he leaves Pisa and makes his way through beneath the deep, travels to the Arethusa with the waters that the wild olives drank, bearing her bridal gifts, fair leaves and flowers, and sacred soil. Deep in the wave he plunges, and runs beneath the sea, and the salt water mingles not with the sweet. Nought knows the sea, as the river journeys through. Thus hath the knavish boy, the maker of mischief, the teacher of strange ways—thus hath love by his spells—taught even a river to dive." But, owing to the alteration in the bed of the Alpheus, the valley was entirely submerged and its contents buried.

Nearly in the centre of the Altis stood the Temple of Olympian Zeus, erected about 460 B.C. from the spoils taken by the Eleans in their contests with the inhabitants of Pisa. It was a Doric edifice, 230 feet in length, constructed in the porous stone of the country; and the name of the architect was Libon. The interior of the temple was divided into three compartments by two rows of columns in double tiers, the ceiling of wood, the roof of marble slabs cut so as to resemble tiles. vase adorned both ends of the roof. Each pediment was crowned by a golden statue of Victory, under which hung a shield of gold, having upon it the head of Medusa. pediments were groups of sculpture. In later times one-andtwenty gilded shields hung upon the architrave, the offering of Mummius after the destruction of Corinth.

Pausanias tells us, "The pediment sculptures of the front are by Pæonius, those of the back by Alcamenes, a contemporary of Pheidias, and second only to him in the sculptor's art. His pedimental sculptures represent the battle of Lapiths and Centaurs at the marriage of Peirithous. On one side of him is Eurytion, who has seized the wife of Peirithous; on the other is Theseus defending himself against the Centaurs."

The east or front pediment contains the story of the chariotrace between Pelops and Œnomaus, in which the prize of victory was to be the hand of Hippodamia, daughter of Œnomaus. Many princes had already been vanquished in this contest, and had lost their lives, but by the treachery of Myrtilus, the charioteer of Œnomaus, who left out a lynch-pin of his master's chariot, Pelops was victorious. Pausanias, describing the tomb of Myrtilus, says that he too loved Hippodamia, and for this was slain by Pelops, who also refused him the promised reward.

This Pelops is an interesting personality in Greek legends. His father Tantalus was much honoured by the gods, but once, when they were feasting with him, he set before them the flesh of his son Pelops, of which Demeter, distracted by her grief for the loss of her daughter Persephone, unwillingly partook. For this horrible act of impiety Tantalus was consigned to the

¹ It is possible that the designs only of the pediment were furnished by Alcamenes, and the execution of them left to inferior local workmen.

infernal regions, where, with water all round him and delicious fruit just beyond his reach, he was condemned to suffer eternal torments of unsatisfied thirst. Pelops was restored to life and an ivory shoulder given to him; when he was grown up he came to Elis, bringing much treasure, married Hippodamia, and gave the name of Peloponnesus to the great southern peninsula of Greece.

In the drama of Orestes, by the poet Sophocles, the chorus, referring to all the woes that had befallen the house of Agamemnon, trace the punishment to the original crimes of Tantalus and his son Pelops, for the first was guilty of impiety to the gods, the second betrayed and basely murdered the man who had been his friend and helper in a time of peril.

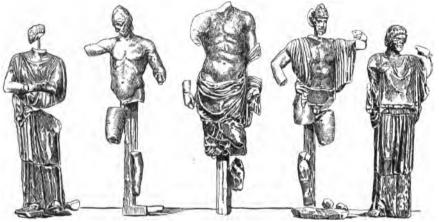
"O woeful charioteering
Of Pelops, long ago.
O curse abiding, on this land that fell.
For, since beneath the wave
Sank Myrtilus to sleep,
From the chariot all gold
With rash outrageous hand
Flung headlong forth,
Not from that day to this
Out of this house hath ceased
The taste of outrage and woe."

In the centre of this pediment Zeus appears as judge, and his figure, of larger proportions than the surrounding mortals, occupies the highest portion of the gable. To his left is a youthful warrior, Pelops, with Hippodamia at his side. On the right the bearded man is Enomaus, and with him is his wife Sterope. On either side is a group of four horses, and in front of each a kneeling figure, Myrtilus being on the right, and at each angle of the pediment are reclining figures of the river-gods Alpheus and Cladeus, indicating that the scene of the event was the plain of Olympia between the two rivers. Between the rivergods and the charioteers are four figures, three men and a woman, whom Pausanias calls grooms, but who may also be local divinities. It is quite impossible to enter here into controversial questions on matters of detail. It will be sufficient to say, that a difference of opinion exists not only about the names but also the positions of the six crouching figures, which, being

completely detached, can easily be transferred from one side to the other, according to the views of different archæologists.

These pedimental sculptures are distinguished by two marked peculiarities: first, the roundness and smoothness of the modelling; second, the unnatural and exaggerated folds of the drapery.

This is especially noticeable in the old man from the eastern pediment called an Aged Seer. His mantle looks as if the artist had taken a piece of putty, and, finding that it was soft



East Pediment of the Temple of Zeus at Olympia.

and easily shaped by his fingers, had simply squeezed and pinched it into irregular lines, never thinking out in his own mind into what folds a real piece of drapery would fall.

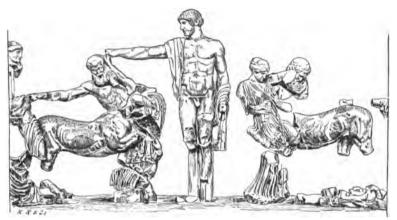
The first of these peculiarities seems to have been caused by his delight at finding it was possible to make curving flowing drapery; the other is due to the fact, that as all these figures were painted the artist relied on colour for effects which should rather have been produced by the chisel. In the figure of Sterope in the eastern pediment, the old tradition of parallel lines, as in the Hestia Giustiniani, is still maintained, and this figure when first found was called Hestia from its resemblance to the well-known statue of that goddess.

The difference between the eastern and western pediment is very striking, for the scene chosen in the first is the moment immediately before the deciding catastrophe, and the separate figures stand detached from each other, each complete in itself. In the second, on the contrary, all is stir and strife, interwoven arms and writhing struggling bodies combining into a marvel-lously ingenious composition. This, though creditable to the skill of the artist, gives to the spectator the sense of unrest which is inseparable from all representation of violent action of a temporary kind. In spite, however, of the apparent confusion, the balance of the groups is perfect, each one being as complete in itself as the single figures on the eastern side; and it appears probable that the pictorial effect here produced by Alcamenes in sculpture is due to the influence of a wall painting of the same subject at Delphi.

The battle with the Centaurs is one of the most popular subjects in Greek art, both for painting and sculpture; probably from the opportunity it gives the artist of displaying his skill in representing dramatic situations and putting into the faces of his figures the expression of emotion. The Centaurs were the wild hill-tribes of Thessaly, the Lapiths the more civilized inhabitants of the plain. Homer, in speaking of the former, makes no allusion to their monstrous aspect. The idea of their peculiar form originated probably at some very remote period, when the first appearance of mounted horsemen struck horror into the hearts of a people among whom riding was unknown.

One good Centaur, named Cheiron, frequently appears in legends, and after death was placed in the stars as the constellation Sagittarius, but most of them were savage, brutal creatures, and in the scene here represented, the marriage feast of Peirithous, they have drunk too much wine, and, violating the most sacred laws of hospitality, are endeavouring to carry away Deiodamia, the bride, and her girl companions. In the centre of the group is Apollo, easily recognizable as a god by his superior size and the conventional treatment of his hair. He stands calmly gazing into infinity, heedless of the surrounding tumult among his descendants, for both Lapiths and Centaurs claim him as their

common ancestor. On one side of him is the bridegroom, Peirithous, on the other his friend Theseus, with uplifted axe, is attacking a Centaur who has seized in his grasp a Lapith maiden, in whose charming countenance appear for the first time those special characteristics generally associated with Greek work of the best period. Her straight nose, heavy-lidded eyes, and beautifully modelled lips are those of a goddess rather than a mortal, and although her shrinking attitude plainly betrays the shame and horror she feels at the rough grasp of the Centaur, her features are not distorted in any way, a strong



West Pediment of the Temple of Zeus at Olympia.

expression of emotion being always fatal to beauty of the highest type.

On either side of the central figure is a complete group of five persons—a kneeling Centaur who has seized a youth, a maiden struggling with a wounded Centaur, and a Lapith warrior, who has in each case got the better of his adversary. In the corners are four reclining women; of these the outer two are river-nymphs of the locality, while the inner pair, who are raised slightly and somewhat crowded behind the reclining nymphs, are called the Nurses. In support of the theory that they are slaves attendant on the bride, it has been pointed out that while the nymphs, who are immortal, remain unmoved at

the tragedy which is enacting before them, these aged women are apparently deeply interested in the contest. Whether this be so, or whether they also are local divinities, one interesting point is beyond dispute, namely, that these two and the nymph in the left angle are of different marble from the rest of the figures. This circumstance, and also the artistic treatment of the three heads, especially in such details as the eyes and hair, point to their being restorations (or additions) of a later sculptor. He no doubt endeavoured as far as possible to execute this work in harmony with the rest of the composition, but was unable altogether to conceal the improved technique of his age.

The metopes of the temple of Zeus were placed above the doors of the cella at the east and west ends of the temple. Pausanias, describing them, says—"Most of the labours of Heracles are represented at Olympia. Above the door of the temple is the hunt of the Arcadian boar, and the fight with Diomedes the Thracian, and with Geryon of Erytheia, and Heracles about to receive Atlas' burden, and the same hero clearing the land of dung for the Eleans. Over the back door of the temple is Heracles stripping the Amazon of her belt, and the hunting of the stag and the bull of Cnossus, and the birds of Stymphalus and the Hydra, and the lion in the land of Argos."

Heracles is the most celebrated among the heroes of Greece, for his fame extended far beyond his native land. He was the son of Zeus by Alcmene, and was compelled by Hera to become the slave of his cousin Eurystheus, at whose orders he fulfilled the great exploits already enumerated. He performed other great deeds, which shall hereafter be related, but at the last died miserably, pursued to the end by the jealous hatred of Hera.

NIKE BY PÆONIUS.

On the same terrace which supported the temple of Zeus, on the eastern side, the explorers found a statue, and close by was a triangular pyramid thirty feet high, composed of seven blocks of white marble, the uppermost coated with bronze. This pedestal bore the following inscription: The

MESSENIANS AND NAUPACTANS DEDICATED IT TO OLYMPIAN ZEUS AS A TITHE OF THE SPOIL OF THEIR ENEMIES. PÆONIUS OF MENDE MADE THE STATUE, AND WAS A SUCCESSFUL COMPETITOR IN THE CONSTRUCTION OF THE GABLE FIGURES FOR THE TEMPLE. This statue represented Nike or Victory, who appeared as if



Nike by Pæonius. Olympia.

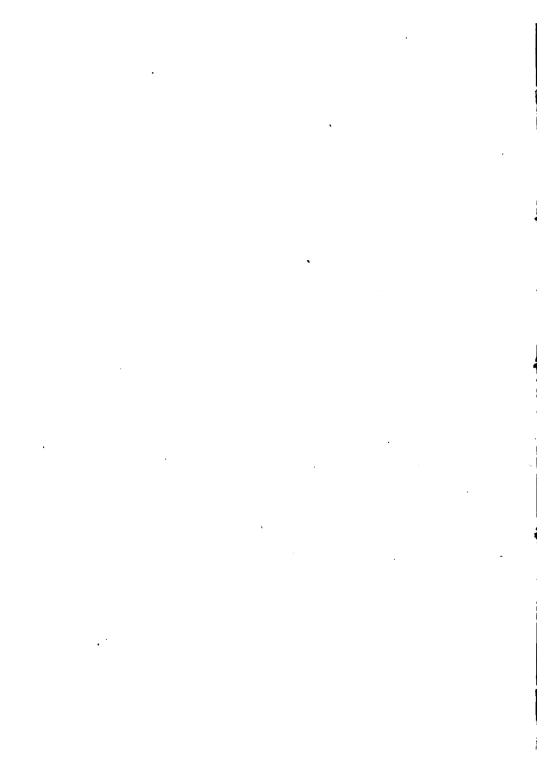
descending rapidly, buoyed up by her floating draperies; beneath her feet was an eagle, denoting that she was a heavenly messenger, and in her hand she held a victor's wreath.

As a Greek original from the hand of a famous master this Nike is of great value; it is, moreover, very beautiful, in

spite of certain defects of construction, which probably were less evident when seen against the sky at such an elevation. Some archæologists indeed are of opinion that it is impossible that this light and life-like figure, with her wind-blown drapery, can be by the same hand that made the Hippodamia and Sterope of the eastern pediment, and that there must be some confusion with another (bronze) Nike, which formed the Acroteria on the temple, and was made by Pæonius in competition with other sculptors. Pausanias however says 1-"The Dorian Messenians, who formerly received Naupaktus from the Athenians, dedicated at Olympia the statue of Victory on a pillar. This was the work of Pæonius of Mende, and was set up from the spoils when the Messenians were at war with the Acarnanians and the people of Oinadæ." The statement of the historian therefore confirms the inscription quoted above, and a closer examination of the statue itself bears evidence to the same effect. Nearly forty years had elapsed between the completion of the decorative sculpture at Olympia and the erection in the same place of the Nike on the pyramid, and when we remember what a rapid advance took place in the art of sculpture at this period, it is not unreasonable to suppose that Pæonius of Mende, during his long artistic career, was influenced by the work of his contemporaries both in painting and sculpture. Moreover, in spite of the undeniable grace of the figure and the harmony of the composition, its defects of modelling and the faulty execution of the drapery resemble very nearly the imperfections of technique already pointed out in describing the pediment. If a comparison be made between the ineffective modelling of this figure, the stiff, unnatural folds of the drapery, especially below the girdle and across the right thigh, with the similar transparent draperies which veil the graceful limbs of the Nike binding on her sandal, from the Nike balustrade at Athens, belonging to the middle of the fourth century,2 there seems no reason to ascribe the Olympian Nike to a later or more accomplished sculptor than Pæonius of Mende, who lived on to the middle of the fifth century.

¹ Pausanias, v. 26.

² See p. 166.



PART III

IN THE GOLDEN AGE

"Athens arose: a city such as vision Builds from the purple crags and silver towers Of battlemented cloud, as in derision Of kingliest masonry: the ocean floors Pave it, the evening sky pavilions it. Its portals are inhabited By thunder-zoned winds, each head Within its cloudy wings with sun-fire garlanded, A divine work! Athens, diviner yet, Gleamed with its crest of columns, on the will Of man as on a mount of diamond set; For thou wert, and thine all-creative skill Peopled with forms, that mock the eternal dead In marble immortality, that hill Which was thine earliest throne and latest oracle."

SHELLEY.

"The Athenians, great from long ago, And children of the gods in heaven, Still for their daily nurture know The loftiest food of wisdom given. A hallowed and unconquered state, And through their bright, translucent air, Move ever with proud jubilant gait-There, as the old rhymes relate, Where erst Harmonia, of the yellow hair, The virgin nine Pierian Muses bare." Medea, translated by WEBSTER.

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CHAPTER I

PHEIDIAS

One most remarkable feature in the history of Greek sculpture is the extraordinary rapidity of its growth when once it had passed through the Transition stage, and developed into the perfect freedom of the latter half of the fifth century; for the Ægina marbles, which, in spite of "their freedom of modelling and dainty lightness of pose," have marked archaic characteristics, are only fifty years older than the majestic figures on the Parthenon, with their rounded limbs and transparent draperies, while the pediments of Olympia occupy a place midway between them.

By comparing these three temples, we realize that the great difference between them is that of style, not time; they represent severally three great schools of sculpture: the temple of Athene at Ægina, that of the Æginetan school of bronze workers; the temple of Zeus at Olympia, the pictorial style of North Greece, which relied for effect more on colour than on chisel work; while the Parthenon sculptures exhibit in the highest degree that refinement of execution and delicacy of finish which always distinguished Attic work.

The fifth century is the first time in the world's history when the art of sculpture was cultivated and enjoyed for the sake of its beauty alone, and not for the teaching or information it might convey.

Assyrian art was decorative and historical. It is the deeds of the great king that are recorded on those interminable rows of reliefs; where multitudes of the common herd minister to the vanity, greed, and ambition of the absolute monarch.

Egyptian art was essentially hieratic. "Remember the life after death, for which life here is but a preparation!" This is the message that frowns down upon us from pyramid and obelisk, and in glowing colours undimmed by time is spread before us on coffin and papyrus.

Greek art of this period, though dedicated to the service of the gods, was under the sway of neither priest nor despot, but was the natural outcome of a period of civic unity and national prosperity.

The mighty power of the great Persian empire had been driven back, her armies defeated by land and sea, at Marathon, Platæa, and Salamis, and the Athenians, returning to find their beloved city in ruins, at once set to work to rebuild it on a scale of magnificence hitherto undreamed of. The great wealth that had fallen into their hands was not employed for the increase of luxury to the private citizens, but for the benefit of the whole community, in beautifying the city, and for the glory of the gods. The resources of Athens were unbounded: "her stone was marble, and in her language she gave the same word for both." Pausanias speaks of ancient wooden figures blackened by Persian smoke, and from this it appears that the old temple statues on the Acropolis were still preserved, but all other remains seem to have been thrown into the space between the side of the hill and the new wall of fortification, which was now built round the summit of the Acropolis. This was done to increase the area of the ground and to make a secure foundation for the new temples, which now rose on a much larger scale upon the sites hallowed by long tradition.

Pheidias, son of Charmides, whose fame remains unrivalled not only in his own time but in every subsequent period, is said to have begun life as a painter, and, according to Dion Chrysostomus, was a pupil of the sculptor Hegias. A more likely tradition is that which calls Ageladas of Argos the teacher of Myron, Pheidias, and Polycleitus, the three most eminent sculptors of the fifth century. The works of Myron we have already seen, those of Polycleitus will be considered later; these both worked chiefly in bronze, but Pheidias, though he is

recorded to have made statues both in bronze and marble, chiefly owes his fame to his colossal figures in gold and ivory. A comparison between certain existing statues and the descriptions gleaned from the pages of ancient writers has led to a possible identification of copies of some of his other works—the Lemnian Athene, the Hope Athene, the Mattei Amazon, one of the Dioscuri of the Monte Cavallo, and a statue of the poet Anacreon in the Vatican.

OLYMPIAN ZEUS.

The celebrated statue of Olympian Zeus at Olympia, made by Pheidias, was forty-five feet high, seated on a throne, the legs of which were carved in the form of winged Nikes. Between these were painted panels, the work of Panænus, brother or nephew of Pheidias. "That Pheidias was the sculptor of the image is proved by the inscription graven beneath the feet of Zeus: Pheidias, the son of Charmides, made me. Now the god is seated on his throne, and is made of gold and ivory; on his head rests a garland which imitates sprays of olive. In his right hand he bears a Victory, also of ivory and gold, which holds a fillet, and has a garland on its head, and in his left a sceptre inlaid with every kind of metal; the bird which is perched on his sceptre is an eagle." On the base of the throne was depicted the birth of Aphrodite, goddess of love and beauty.

This statue had to be anointed with oil to preserve it from damp, and on the black marble slabs which formed the base, the channels for carrying the oil off may still be seen. Sixty years after its dedication it was repaired by Damophon of Messene. Once it was struck by lightning, and at another time two golden locks of hair were stolen. The Emperor Caligula wished to remove it to Rome, but was prevented, we are told, by a miracle. In the reign of the Emperor Theodosius II., A.D. 408, the temple was burnt, and the statue probably perished with it.²

Quintilian says of it, "that Pheidias added something to received religion." Many are the recorded praises of this great

¹ Pausanias, v. 10, 2.

² Ibid. iv. 316.

work in ancient authors, both Greek and Roman, but that of Dion Chrysostomus is highest of all. He says—"Were any one so heavily burdened with cares and afflicted with sorrows that even sweet sleep would not refresh him, standing before thy statue he would, I firmly believe, forget all that was fearful and crushing in life, so wonderfully hast thou, O Pheidias, conceived and completed thy work, such heavenly light and grace is in thy Art."

The description given by Strabo¹ is more critical. He says, speaking of the temple at Elis—"The greatest of these offerings was the statue of Zeus, made by Pheidias, the son of Charmides the Athenian; this is of such colossal size that, although the temple is a very large one, the artist seems to have failed to observe proportion, and has represented the god seated, but almost touching the roof with his head, thus creating the impression that, should he rise and stand upright, he would unroof the temple."

ATHENE PARTHENOS.

The original statue of Athene Parthenos, which stood in the cella of her famous temple at Athens, was thirty-eight feet in height, and, like that of Zeus, was washed continually, not, however, with oil but with water, to prevent it from cracking in the dry air of the Acropolis. The work was completed in 473 B.C., but had to be repaired about a hundred years later. Nearly four centuries after the Christian era it was still at Athens, and was said to have been seen at Constantinople as late as the tenth century. The general design of this statue is now only known from two statuettes found at Athens—the Lenormant, which, though unfinished, is a fairly artistic piece of work; and the Varvakeion, a figure probably correct in detail, but a mechanical copy of inferior style and singularly uninteresting appearance.

The goddess is here represented armed but not fully equipped for war, for her ægis is pushed to one side, and her spear rests idly against her shield. Pausanias says—

¹ Strabo, viii. 353.

"The statue itself is of gold and ivory, the crest on the helmet is a sphinx, and a Victory about four cubits in height stands on one of its hands, while in the other it holds a spear; at its feet rests a shield, and close to the shield is a serpent,

which no doubt represents Erichthonios: on the base of the statue the birth of Pandora is wrought in relief."1 According to the legend, Pandora, the first woman, was made by Hephæstus out of clay, in the image of the immortal goddesses, and given to man to work his ruin. On her were showered gifts, beauty, skill, boldness, and cunning. was brought by Hermes to be the wife of Epimetheus, whose brother Prometheus had incurred the wrath of the gods by stealing from heaven immortal fire and giving it to the human race, who were perishing from cold and hunger. With her she brought a box containing all human poverty, sorrow, sickness and This she opened, although forbidden to do so, and the contents, escaping, spread over the world, Hope alone remaining. The height of this statue was so great that the



Varvakeion Athene. Athens.

soles of her sandals were thick enough to contain round their edges a decorative border of pictures showing forth the battles of the Centaurs and Lapiths. Inside the shield was a battle of gods and giants, and outside a battle between Greeks and

¹ Pausanias, i. 24, 5.

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Amazons, this last being especially interesting, because when the enemies of Pericles wished to injure him they brought against his friend Pheidias a charge of impiety. He had, they said, "dared to place his own portrait and that of Pericles on the shield of the goddess." We do not know if this was the case, but on the fragment known as the "Strangford" shield there is a bald-headed man who is called Pheidias, and an armed warrior with his face turned away, said to represent Pericles.

The colossal gold and ivory statues made by Pheidias, which for more than a thousand years gladdened the hearts and dazzled the eyes of their worshippers, have perished off the face of the earth. The sole record of Olympian Zeus is a tiny design on a coin of Elis, and the statuettes of Athene Parthenos give but the faintest reminiscence of the grandeur and beauty of the original statue.

These statues were first carved in wood, like the original xoanon, and were called chryselephantine, from the costly material with which they were overlaid. The face, neck, and hands were of ivory, and the drapery of gold plates ornamented with enamel and repoussé work, and so arranged that they could be taken off and weighed. In the centre of the statue must have been an upright beam from which, by cross-beams and a complicated arrangement of weights and pulleys, the whole structure was kept in position, for we are told that there was one point in the shield of Athene, which if tampered with would cause the whole figure to fall to pieces. This is especially interesting, because a good deal of discussion has arisen about the pillar which, in the Varvakeion statuette, supports the right hand on which rests the statue of Nike. Now it seems impossible that an artist who decorated even the sandals of the goddess with an elaborate design should have left unadorned so large a space as this column; but it is quite possible that after a time the balance of the great statue may have become insecure, and that the pillar was then added. When Pheidias first made his Athene. it is probable that the Nike on the right hand exactly balanced the shield in the left, for although it was eight feet high the figure was hollow, and therefore not as heavy as it appeared.

The Athene Promachos was a bronze statue seventy feet in height, which stood on the Acropolis at Athens, to the left of the *Propylæa* or covered steps leading up from the city. Pausanias says—

"Besides those which I have enumerated, the Athenians have two offerings from the tithes of spoil taken in war: one is a bronze image of Athene from the spoils of the Persians who landed at Marathon, the work of Pheidias... The point of the spear and the crest of the helmet of this Athene are visible even to mariners as they approach from the side of Sunium."

As late as A.D. 395 this figure still struck terror into the hearts of the barbarian soldiers of Alaric, and is said to have been removed to Constantinople and there destroyed by rioters as late as 1208 A.D. Although Pausanias says that Pheidias made this statue, the statement is not confirmed by any other writer, and some say it was erected during the rule of Cimon, immediately after Marathon, others that it was the work of Praxiteles, a pupil of Pheidias. If, as we are told, it was erected to commemorate the defeat of the Persians and the freedom of Greece, it is quite possible that it may have been the joint work of the two sculptors.

ATHENE LEMNIA.

ATHENE LEMNIA, another bronze statue of the same goddess, has been described by Pliny and Lucian.

"The most remarkable of the works of Pheidias was an image of Athene called the Lemnian, after the dedicators."

"Besides the Amazon already mentioned, Pheidias made in bronze an Athene of such surpassing beauty that she received the surname of the Beautiful." 2

Lucian, in his portrait, asks: "And of all the works of Pheidias, which do you hold to be the most admirable?" and the answer is, "Why the Lemnian, surely, to which Pheidias deigned to put his name." And then, for the portrait of the perfect woman, Lucian says—"Pheidias and the Lemnian statue shall lend us the outline of her whole face, and the soft bloom of her cheeks, and her well-proportioned nose." "8

¹ Pausanias, i. 28. ² Pliny, N. H. xxxiv. 54. ³ Lucian, Eik. 4.

One of the most interesting discoveries of modern times due to the ingenuity and research of Professor Furtwängler is the discovery of a copy of this celebrated statue in the Museum at Dresden. At Bologna there is a good marble copy of a bronze head with short curling hair bound by a fillet, hitherto called an This head placed on the headless figure at Dresden fitted exactly, and what is still more remarkable, on removing the helmet from another figure of the goddess in the same Museum, the two statues were discovered to be almost identical. both being evidently derived from the same original. original must have been a very fine statue is unmistakable, but that it was really the Lemnian Athene of Pheidias is by no means universally accepted by archæologists. It is, however, a coincidence not unworthy of notice, that almost the only other instance where the goddess thus appears with uncovered head and short curling hair, is on the frieze of the Parthenon. known to be the work of this sculptor; and Athene, who here appears unarmed, is a maiden worthy of all admiration, who, with her alert, boyish look, offers an interesting contrast to the type of beauty represented by the Aphrodite of Cnidus, the ideal woman of the fourth century B.C.

The Amazon referred to by Pliny is probably the one made by Pheidias for the Artemision at Ephesus in competition with Cresilas, Phradmon, and Polycleitus. The statue known as the MATTEI AMAZON is supposed to represent it, but the head is a restauration; the original, however, may be seen on another copy of the same statue now in Petworth House.

It has been suggested by Furtwängler, that the Hope Athene of Deepdene House is derived from a statue of the goddess made by Pheidias in competition with Alcamenes, and it is certainly a curious coincidence that there should be two statues of Athene that so nearly resemble each other as those known as the "Hope" and the "Farnese," the second of which, according to this view, is the one made by Alcamenes.

THE DIOSCURI.

The present colossal figures of the DIOSCURI on the Monte Cavallo at Rome, which resemble the youths on the Parthenon frieze, are said to be copies of two much older statues, one from the hand of Pheidias, the other the work of his pupil Praxiteles, who is not the famous sculptor of that name, but possibly his



Head of one of the Dioscuri. Rome.

grandfather. The Dioscuri were worshipped from very early times, and at their temple in Sparta were originally represented by two tree-trunks. They were popular heroes in Greece and later at Rome, and their adventures form the theme of many legends and songs. Polydeuces, who was the son of Zeus and Leda, was immortal. Castor, whose father was Tyndarus, king of Lacedæmon, was subject to the doom of all men. When Castor was slain his brother Polydeuces, inconsolable for his loss, obtained divine permission to share with him his own immortality;

now, as Homer tells us, "they possess their life in turn—for living one day and dying the next, they shine in heaven as a double star, of which each half is alternately visible."

The poet Pindar has also recorded the devotion of Polydeuces to his mortal brother, and the lot which afterwards befell them. "Now changing climes alternately, they dwell one day with their dear father Zeus, and the next in the secret places of the earth, within the valleys of Therapne, fulfilling equal fate: because in this wise chose Polydeuces to live his life rather than to be altogether god and abide continually in heaven, when that Castor had fallen in the fight." The adventure of the two brothers in the land of the Bebryces, and also the battle between them and the Messenian princes Idas and Lynceus, have been sung by the Sicilian poet Theocritus in his twenty-second Idyll.

"We hymn the children twain of Leda, and of ægis-bearing Zeus, Castor and Pollux the boxer dread, when he hath harnessed his knuckles in thongs of ox-hide. Twice hymn we and thrice the stalwart sons of the daughter of Thestias, the two brothers of Lacedæmon. Succourers are they of men in the very thick of peril, and of horses maddened in the bloody press of battle, and of ships that, defying the stars that set and rise in heaven, have encountered the perilous breath of storms. . . . Oh, ye twain, that aid all mortals. Oh, beloved pair, ye knights, ye harpers, ye wrestlers, ye minstrels of Castor or of Polydeuces, shall I begin to sing? Of both of you will I make my hymn, but first will I sing of Polydeuces. Even already had the Argo fled from the clashing rock and the dread jaw of snowy Pontus, and was come to the land of the Bebryces with her crew, dear children of the gods. Then Castor of the swift steed, and swart Polydeuces, these twain went wandering alone apart from their fellows, and marvelling at all the wondrous wild wood on the mountain. Beneath a smooth cliff they found an ever-flowing spring filled with the purest water, and the pebbles below shone like crystal or silver from the deep. Tall fir-trees grew thereby, and white poplars and planes and cypresses with their lofty tufts of leaves, and there bloomed all fragrant flowers, that fill the meadows when early summer

is waning, dear work-stead of the hairy bees. But there a monstrous man was sitting in the sun terrible of aspect. . . .

"And this terrible giant challenged Polydeuces to the battle, and they fought in the presence of the Grecian heroes, and the inhabitants of the land of whom this giant, Amycus by name, was king, and in the end Polydeuces was victorious, for the giant lay fainting upon the earth and soon after died.

"Thee now, Castor, will I sing, O son of Tyndarus, O lord of the swiftest steeds, O wielder of the spear, thou that bearest the corselet of bronze. Now these twain, the sons of Zeus, had seized and were bearing away the two daughters of Leucippus, and eagerly, in sooth, two other brethren were pursuing them, the sons of Aphareus, even they that should have been the bridegrooms, Lynceus and mighty Idas. . . . Lynceus with fair words endeavoured to persuade the heroes to give over from pursuing the damsels, but they would not. Then Idas and Polydeuces agreed to hold their hands, but Castor fought with Lynceus and hewed off his hand, and as he fled pierced him through, and Lynceus bowed, and on his face he lay fallen upon the ground, and forthwith heavy sleep rushed down upon his eyelids. . . . Lo! Messenian Idas did break swiftly from the tomb of his father Aphareus, where he had lain watching the combat, and now he would have smitten the slaver of his brother, but Zeus defended him and drave the polished stone from the hand of Idas, and utterly consumed him with a flaming thunderbolt."

PORTRAIT OF ANACREON.

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Pausanias tells us, that on the Acropolis at Athens was a marble image by Pheidias of the poet Anacreon, taken in the likeness of a man singing in his cups, and this has been identified by Professor Furtwängler with a statue in the Vatican. Probably there were many sculptured representations of this popular poet; the following epigram by Theocritus, testifying to the personal charm as well as to the lyrical gifts of the older poet, was written for one at Teos.

"Mark well this statue, stranger, and say when thou hast returned to thy house: In Teos I beheld the statue of Anacreon,

who surely excelled all singers of time past. And if thou dost add he delighted in the young, thou wilt truly paint the man."

Antipater of Sidon, also writing in the Alexandrian age, wrote a charming epitaph, of which there are many translations.



Anacreon. Vatican.

"Grow, clustering ivy, where Anacreon lies:

There may soft buds from purple meadows rise;

Gush, milky springs, the poet's turf to lave,

And, fragrant wine, flow joyous from his grave:

Thus charm'd his bones shall press their narrow bed,

If aught of pleasure ever reach the dead.

In these delights he sooth'd his age above,

His life devoting to the lyre and love." 1

There were many other works by Pheidias, the mere existence of which would be unknown but for the literary notices concerning them. Thus at Athens, Pausanias tells us, is a temple of Aphrodite and Urania, of which he says, "Even in my time it contained an image of Parian marble, the work of Pheidias." Also, "Beyond the temple is an Apollo of bronze. This statue is said to be the work of Pheidias; it is called Apollo of the Locusts,

because when the land of Attica was ravaged by locusts the god promised to drive them away."3

Again speaking of Elis, he says, "Behind the colonnade erected from the spoils of Corcyra, there is a temple of Aphro-

¹ Anthology, Anonymous, 1806. ² Pausanias, i. 14, 7, ³ Ibid. i. 24, 8.

dite, and the goddess in the temple is called Urania; she is made of ivory and gold, the work of Pheidias; with one foot she is treading on a tortoise."1

Other passages speak of a Militiades, a Codrus, a Theseus, a Keeper of the Keys, "and let us also mention the youth binding his hair with a fillet for the sake of Pheidias, and his skill in sculpture." 2

At Pellene "by the road to the town itself is a temple of Athene, built of the local stone, and the image is of ivory and gold. They say that Pheidias made it before he made the statues of Athene on the Acropolis at Athens and at Platæa."8

"The Platæans have a temple of Athene, surnamed Areia. which was built from the spoils of Marathon, assigned to them by the Athenians.⁴ The image is of wood, gilt, and the face, hands, and feet are of Pentelic marble. In size it is not much smaller than the image of bronze on the Acropolis, which was also dedicated by the Athenians as the first-fruits of their victory at Marathon. It was Pheidias who made the image of Athene for the Platæans." "In the Ismenion temple at Thebes, first of all there stands at the entrance statues of Athene and Hermes. called the 'Gods before the shrine.' The Hermes is said to be the work of Pheidias." 5 "Tradition too tells us that Pheidias himself also worked in marble, and that there is an Aphrodite by his hand of surpassing beauty in the gallery of Octavia The latest record concerning a bronze Athene by Pheidias is that given by a Byzantine historian, who describes its destruction by rioters, this statue, according to Gurtill, being that of the Athene Promachos, which once stood on the Acropolis at Athens. "But the more drunken among the crowd also dashed in pieces the image of Athene which stood on a column in the Forum of Constantine. stature it rose to the height of about thirty cubits, and was clothed in garments of the same material as the whole statue, namely, bronze. The robe reached to the feet, and was gathered up in several places. A warrior's baldric passed

¹ Pausanias, vi. 25, 1. ² *Ibid.* vi. 4, 5. ³ *Ibid.* vii. 27, 2. ⁴ *Ibid.* ix. 4, 1. ⁵ *Ibid.* ix. 10, 2. ⁶ Pliny, N. H. xxxvi. 15. 3 Ibid. vii. 27, 2.

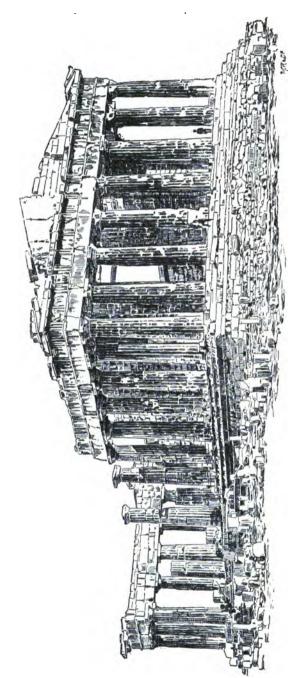
round her waist and clasped it tightly. Over her prominent breasts she wore a cunningly-wrought garment like an ægis, suspended from her shoulders, and representing the Gorgon's head. Her neck, which was undraped and of great length, was a sight to cause unrestrained delight. Her veins stood out prominently, and her whole frame was supple and, where need, was well jointed. Upon her head a crest of horse-hair nodded fearfully from above. Her hair was twisted into a plait and fastened at the back, while that which streamed from her forehead was a sight for the eyes, for it was not altogether concealed by the helmet, which allowed a glimpse of her tresses to be seen. Her left hand held up the folds of her dress, while the right was extended towards the south and supported her head, slightly inclined in the same direction, with the gaze of both eyes fixed on that quarter."

CHAPTER II

THE PARTHENON

THE long list of statues given in the last chapter enables us to form some idea how numerous and how much appreciated were the works of Pheidias, not only in his own time but long Nothing original remains save the architectural sculptures which decorated the temple of Athene Parthenos on the Acropolis at Athens, commenced by order of Cimon, and continued by his successor, Pericles, hard by the site of the ancient shrine of Athene Polias. The Parthenon is the most perfect example of a Doric temple of the kind known as Peripteral Octastyle, that is, entirely surrounded by a colonnade, and having a double row of eight columns at either end. All round the temple, above the columns, were the metopes, divided from each other by triglyphs, and beneath the metopes on the eastern side hung fourteen round gilt shields, below which were inscribed the names of those that had dedicated them. Within the colonnade, on the outer wall of the cella, was the frieze, and within the cella, facing the great doorway, may still be seen the marks of the base, on which stood the colossal gold and ivory statue of the goddess.

The architect of the temple was Ictinus, but the sculptures as well as the temple statue were designed by Pheidias. We are told that, "As the building rose, stately in size and unsurpassed in form and grace, the workmen vied with each other that the quality of their work might be enhanced by its artistic beauty. Most wonderful of all was the rapidity of construction.



The Parthenon at Athens.

Pheidias managed everything, and was the overseer in all the work." 1

For nearly a thousand years the shrine of the virgin goddess Athene continued to serve the purpose for which it was built, and in 343 A.D. the temple statue still occupied its original position, but soon after this date the Parthenon was converted into a Christian church, in which Athene was worshipped as St. Sophia, Divine Wisdom. St. Sophia was afterwards displaced in favour of the Virgin Mary, at which time an apse was built at the west end of the temple; and traces of Byzantine pictures belonging to this period may still be seen on the walls.

In 1460 the Turks, having taken possession of Athens, converted it into a mosque, and a slender tower or minaret was added. At the end of the seventeenth century an army of mercenary troops of various nationalities, commanded by Morosini, a Venetian general, bombarded the city, and hearing that gunpowder was stored in the Parthenon, directed their aim on the doomed building. On September 26, 1687, at seven in the evening, a shell ignited the powder, and in one moment this famous temple was torn asunder in the midst. A young woman in the service of the Countess Morosini, writing to her friends at home, says—

"They have destroyed to-day a most beautiful building. I fear that they can never, never build it up again."

After the blowing-up of the Parthenon, Morosini determined to remove to Venice, as a trophy of victory, the horses from the western pediment; but in lowering them to the ground the ropes broke, and they were dashed to pieces.

Only about ten years before the blowing-up of the Parthenon, the French ambassador to the Turkish court, the Marquis of Nointel, was so delighted with the beauty of this great temple that, for six yards of cloth and a hundredweight of coffee, he got permission to have drawings made from it. These were done under great difficulties, and in a very short space of time, by a clever young artist, Jacques Carrey. For some years they were lost sight of, but are now in the National Library at Paris. From them and from the fragments that remain archæologists

¹ Plutarch, Perik, 13.

have endeavoured to reconstruct, in diagrams and models, the original position of the sculptures.

The Elgin Marbles are familiar by name to all educated people; but it is not generally understood why the sculptures from the Parthenon should be so called, and how they came to be in England. There is, moreover, in the minds of some people a vague idea that it is our duty to return them to Greece. This originated with Lord Byron, who, in Childe Harold's Pilgrimage, wrote several verses of violent abuse both of England and Lord Elgin, whom he terms "dull spoiler" and "modern Pict." In justice to the memory of Lord Elgin, the true state of the case should be more widely known. when he was ambassador to Turkey, the Parthenon, like every other famous ruin, was regarded as a quarry not only by the Turks, but by the Greeks themselves. Lord Elgin, with an appreciation of really good work much in advance of his generation, obtained permission to take casts and to carry off any old stones he happened to fancy. He then collected what we now possess-fifteen fragments from the eastern. twenty from the western pediment, fifteen metopes, and two hundred and forty-one feet of the frieze, besides one of the maidens from the porch of the Erechtheum, whose companions then lay broken on the ground; and a cast of the frieze on the monument of Lysicrates. While the two hundred cases containing these treasures were on their way home, Lord Elgin was taken prisoner by the French, and remained two years in captivity. He had authorized the English Government to take possession of the marbles on their arrival, but they remained unclaimed at various seaports until after his release. The brig Mentor with a dozen cases on board sank in Cerigo harbour, and though two of these were immediately rescued by divers, it was not until the vessel broke to pieces some years later that the others were recovered in the same way, for all the attempts to raise the Mentor herself had proved unavailing. When the marbles at last reached England they were unfavourably regarded by most of the distinguished art critics of the day, some of whom declared them to be late Roman work, and for many years they lay neglected in cellars and outhouses until bought by the British nation for £35,000, which was far from representing the amount already spent on them by Lord Elgin. Should they now be returned to Greece they could not be restored to their original position, and the loss of them would be most deeply deplored by many whose circumstances make it impossible for them ever to visit the classic shores of Hellas.

It has been said that the English climate has a bad effect on the surface of the marble; but even if this be so they are likely to last much longer under the sheltering roof of the British Museum than built up into the walls of the Turkish houses where they were found by Lord Elgin. At the time he rescued them only three figures remained on the eastern pediment, those called Cecrops and his daughter, and a reclining nymph; the rest had been ruthlessly torn down and grievously shattered in the unsuccessful attempt made to remove them two centuries before.

The latest addition to our information concerning the history of the Parthenon is of very recent date. It has always been known that at one period an inscription in gilt letters adorned the east front above the architrave, which is now inaccessible except by means of scaffolding. This, it was supposed, contained a message sent by Alexander the Great to the Athenians in the fourth century, but only the nails remained to show where the letters had been. In the spring of 1896 Mr. Eugene Andrews, a student of the American school of archæology. risking his life in the thirst for knowledge, contrived by an ingenious arrangement of ropes and pulleys to have himself raised in a basket, and, in spite of the difficulties he encountered from the high wind in that exposed situation, took upon squeezes of pressed paper the impression of the nails. From this it is now ascertained that the inscription recorded the erection of a statue to the Emperor Nero in the year 60 A.D., at a time when it was his intention to visit Athens. Shortly after this date the emperor, in a fit of drunken insanity, burnt Rome. and then ravaged Greece for fresh works of art wherewith to embellish his new city, and the Athenians in their just indignation tore down the inscription raised in honour of the tyrant, which was as follows"THE COUNCIL OF THE AREOPAGUS AND THE COUNCIL OF THE SIX THOUSAND ERECTED THIS STATUE TO THE MIGHTY EMPEROR NERO AUGUSTUS GERMANICUS CÆSAR CLAUDIAN, SON OF GOD, WHILE CLAUDIUS NOVIUS, SON OF PHILINUS, WAS ACTING AS GENERAL OVER THE HOPLITES FOR THE EIGHTH TIME, AND WHILE HE WAS OVERSEER AND LAWGIVER."

THE METOPES OF THE PARTHENON.

It is usual to commence a survey of the sculptures of the Parthenon by first examining the Metopes, for these, inferior in quality and execution to either the Pediments or the Frieze, belonged either to a very early period in the artistic career of Pheidias, or may possibly be the work of other hands acting under his direction. They were originally ninety-two in number, of which forty-two still remain on the temple, fifteen are in London, one at Paris. They set forth the three great legendary wars waged by the Gods against the Giants, the Lapiths against the Centaurs, and the Greeks against the Amazons. supposed that on the north and south sides the monotony of thirty-two slabs on the same subject was broken by the introduction of smaller compositions, one of which is conjectured to be the scene from the Iliad, where Helen, threatened by Menelaus, clings for protection to the sacred image of Athene. The metopes now in the British Museum all come from the south side of the temple, which was sketched by Carrey, and contain the same subject as the west pediment of the temple of Zeus at Olympia, the struggle which took place between Lapiths and Centaurs at the marriage feast of Peirithous. Although so few in number, they vary considerably in style, the finest being one which represents a naked Lapith about to plunge his sword in the body of a rearing Centaur. The original head of the warrior, represented in England by a cast, was bought from a dealer at Vienna, but not recognized as belonging to any known composition. Some years ago, however, Professor Waldstein, who saw it in the Louvre, declared it to be Attic work of the eighth century, in the style of Pheidias, and he has proved, by

experiment since, that it once belonged to the metope just described.

EASTERN PEDIMENT OF THE PARTHENON.

The subjects of the large groups which filled the pediments of the Parthenon are well known from history to be the Birth of Athene and the Struggle of Athene and Poseidon for the Lordship of Athens, but at least twenty different opinions are held as to the individual persons who make up the groups. most original of these is the theory of natural personifications worked out by Professors Brunn and Waldstein, who hold that the subordinate members of these groups are local deities, the representatives under human form of the mountains and rivers in the vicinity of the scene of the important events which fill the central position. The greater number of archæologists consider that these unnamed figures are those of persons celebrated in myth and legend, or connected in some way with the history of Athens, but disagree entirely among themselves as to their exact arrangement and actual identity. In the eastern pediment, that containing the Birth of Athene, several large figures still remain, although the central ones, eleven in number, had disappeared by the time Carrey made his drawings. A good deal of guess-work has therefore to be done in the reconstruction of the group, but it is generally considered that the south angle is occupied by Helios, the sun, rising from the sea in his four-horsed chariot, the north by Selene, the moon, disappearing beneath the horizon. The presence of the sun and moon indicates that the event taking place was not of merely local interest, but was cosmic, or of world-wide importance. In the middle of the group probably stood Zeus and his wife Hera, the new-born goddess Athene, and Hephæstus holding the axe with which he had just opened the head of With them is Eilithyia, the goddess who presided over the birth of infants, and two messengers bearing news of the great event to the expectant world. But who were the persons on either side? On the left is a young man who has been variously called Theseus, Dionysus, or Heracles, but in

Brunn's interpretation he represents Mount Olympus. With him are two seated female figures, called sometimes the Horæ, sometimes Demeter and Persephone. Of these, one has raised herself slightly to listen to the news brought by Iris, the messenger, while the other rests against the shoulder of her On the opposite side the messenger (possibly Hermes) is represented only by a mutilated torso. Next to him are three female figures—Hestia the goddess of the hearth, and Gaia and Thalassa (Earth and Sea). Certain peculiarities in the position and modelling of these two figures are in favour of this interpretation, for the Sea reclines on the lap of Earth, and her drapery, with its fine waving lines, differing entirely from that of the other figures, gives the suggestion of the gentle ripple of the summer sea on smooth sands. With an artist like Pheidias nothing comes by chance, every tiny detail has its own significance, but it is only those whose minds are open to higher influences than the dictates of passing fashion, who can really appreciate the strong sense not only of beauty, but of fitness that guided the hand of this great sculptor, and understand the inner meaning which still breathes through this work, though now irretrievably scattered and mutilated beyond repair.

Another view of the scene we are now describing is perhaps less poetical but more interesting in its historical or legendary associations. According to this, the seated persons on either side of the principal group may be Hera and Poseidon, the standing ones Apollo, Artemis, and Ares (?). On the left the rapidly moving maiden is probably Hebe, while in the angle is Helios, the sun, rising with his fiery steeds from ocean's bed. Between Hebe and Helios are throned female figures, the Horæ, daughters of Zeus and Themis, who are symbolical of law and right. The corresponding figure in the right angle is called Selene, the moon, and was said to be riding, but minute investigation on the pediment itself shows that there were two horses; it is therefore conceivable that this may be, not Selene, the moon, but Nyx (night), who is flying before the face of day.

On the right the three figures so closely grouped together are the three Moiræ, also the daughters of Zeus. These are

the blind decrees of Fate, and recline negligently on the bare ground, in striking contrast to their sisters the Horæ, who are the representatives of fixed and just decrees. In earlier times two Moiræ were represented as spinning, and as the threads left the shuttle so ran out the destinies of the human race, until the third of the sisters with her shears cut through the slender strand, and with it the life of man. As Milton in Lycidas writes,

"Comes the blind Fury with the abhorred shears, And slits the thin-spun life."

One figure, an important one on account of its excellent preservation, still remains to be described—the youth seated on a lion's skin, who, although he corresponds to the reclining figure in the group of the three Moiræ, appears as detached from his companions, and seems to have more intimate connection with Helios, towards whom he turns. This is Cephalus, a beautiful hunter beloved of Eos the dawn, but married to Procris, daughter of Erechtheus.

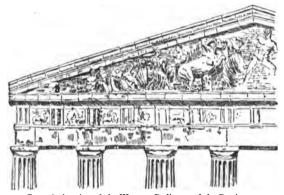
Procris, in the days of her maidenhood, ere she met false Cephalus, had been a huntress companion of the goddess Artemis, and when, forsaken by him, she returned to her mistress, the latter bestowed on her an unerring spear, and the swift hound afterwards her sole companion in the death agony. The spear she gave to her husband Cephalus, who, throwing it heedlessly among the bushes where the leaves were stirred, passed on, knowing not nor caring whether it had found a victim. This pathetic incident has been commemorated in a quaint fifteenth-century picture by Piero di Cosimo, and also in some touching lines by Austin Dobson—

"But Procris lay among the white wind-flowers
Shot in the throat. From out the little wound
The slow blood drained, as drops in autumn showers
Drip from the leaves upon the sodden ground.
None saw her die but Lelaps the swift hound,
That watched her dumbly with a wistful fear,
Till at the dawn the hornéd woodman found
And bore her gently on a sylvan bier
To lie beside the sea, with many an uncouth tear."

¹ National Gallery, 698.

WESTERN PEDIMENT OF THE PARTHENON.

It is admitted that the western pediment contained the Struggle of Athene and Poseidon for the Lordship of Athens, when the giver of the best gift to man was to be considered the victor. Poseidon caused a salt spring to well from the earth, Athene created an olive-tree, and to her supremacy was given. In the centre of the gable stood Poseidon and Athene, he with his wife Amphitrite, she with her constant companion Nike, these two acting as charioteers. On either side of them are two other figures, Iris and Hermes, the messengers who bear the



Carrey's drawing of the Western Pediment of the Parthenon.

news of the decision to the waiting crowd, and in the angles are the river-gods Cephisus and Ilissus. These, as rivers of Attica, fix the locality of the scene. Who, however, are the persons to whom the message is given? Some say they are the other divine inhabitants of Olympus, some that it is the family of Cecrops, a legendary king of Athens, others that they are Athenian citizens; while Brunn is of opinion that they are the natural personification of local scenery, as in the pediment of Alcamenes in the Zeus temple at Olympia.

According to the second interpretation 1 of this scene, although Athene and Poseidon have come from Olympus to dispute for

¹ Adopted by Furtwängler and Collignon.

the possession of the Acropolis, it being a rocky eminence, the figures of river-gods would be out of place. Poseidon is attended not by Amphitrite but by some inferior nereid, who acts as his charioteer. The persons present are the original inhabitants of the Acropolis, to whom the decision is naturally of great importance.

On the side of Athene, therefore, is Cecrops, the snake-man, first mythical king of Athens, and associated with the goddess in innumerable legends and traditions. With him are his daughters, Aglaurus, Herse, and Pandrosus, the special attendants of the goddess, to whom she confided a mystic chest containing the child Erechtheus. The two elder sisters, contrary to her strict command, opened the chest, and then, terrified at the possible consequence of their disobedience, threw themselves To Pandrosus the faithful one a temple was over the cliff. erected to the west of the Erechtheum, but at present, though the site has been thoroughly excavated, no traces of it have The youth with them is their brother Erysichthon, who, having died during the lifetime of his father, always appears as a youth.

On the side of Poseidon is Erechtheus, who became in his turn king of Athens, and whose worship was associated with that of Poseidon in the Erechtheum, and with him are his three daughters and their children.

The first of these is Orithyia, who, while in the execution of her duties as Canephora or attendant of Athene, was carried off by the strong arm of Boreas the North Wind. This incident was always a favourite subject in Greek art; it appears first in the chest of Cypselus, and was afterwards frequently represented in the Acroteria of temples. With her are her two sons Zetes and Calais, who were the companions of Jason in the ship Argo, but never reached Colchis, in whose woods was hidden the golden prize. On their way there they became involved in the struggle with the Harpies, and now above the stormy shores of the dark Euxine, they struggle for ever with the powers of evil. Here they are represented as wingless, on account of their youth, for their wings grew only with their beards.

Creusa, who was the mother of Ion by the god Apollo, sits next to her sister with her son resting in her lap. This group used to be called Aphrodite in the lap of Thalassa, till it was pointed out that at this period no female figure would have been represented naked.

The name of the youngest daughter of Erechtheus is variously given. She offered her life as a sacrifice to appease the anger of Poseidon, which had been aroused by the death of his son Eumolpus in the war between the Eleusinians and Athenians.

These groups are completed on either side by Bouzyges and his wife as companions of Athene, and Boutes and his wife as followers of Poseidon; these somewhat vague personages being the supposed ancestors of the two priestly clans devoted to the service of the contending deities.

THE FRIEZE OF THE PARTHENON.

The frieze of the Parthenon was placed on the outer wall of the cella inside the colonnade, which was paved with marble and used as a promenade by the worshippers of the temple. total length was five hundred and twenty-two feet, its height three feet four inches. It is generally agreed that this was the last addition to the decoration of the Parthenon, and directly inspired, if not executed, by Pheidias himself, and when Carrey made his drawings, it was nearly complete, but suffered dreadfully in the explosion. On it is represented the Panathenaic procession which was held every year at Athens, and every fourth year with especial magnificence. The object of the procession was to celebrate the birthday of Athene, and it was the custom on this occasion to present to the goddess a new peplos, or mantle. This custom was a survival from the time when the sacred mage was a block of wood roughly carved into the semblance of a woman and dressed up in real clothes. At the beginning of the fourth century, the peplos was attached like a sail to the mast of a ship, which was then drawn through the streets, as an emblem of the maritime power of Athens.

The procession on the frieze begins at the west end and

advances along both the north and south towards the east. First come mounted horsemen, some of whom are not yet in the saddle, in front of these are chariots. Then come elderly men in flowing garments—probably citizens—then the musicians playing on flutes and zithers. After these are boys, led by a marshal; they carry offerings of cakes, and in front of them are animals for the sacrifices. The two sides of the frieze are not exactly alike, for on the south side are no musicians and many more beasts, all cows,—this is supposed to be the special offering of the Athenian people, while the sheep on the northern side must have come from the colonies. In the north and south corners are the Canephori, maidens carrying implements of sacrifice, then at either end of the eastern front the magistrates, and between them in the centre an assemblage of the gods.

The culminating point in the whole procession is this solemn assemblage of the immortals, who have left their seats on Olympus and come as guests of the Athenian people to the birthday festival of Athene. South of the central slab of all are Zeus, Hera, and Iris; north of it Athene, Hephæstus, and Poseidon. To the left of Hera, Ares and two closely united figures, formerly called Apollo and Artemis, but now generally believed to be Demeter and Dionysus, who were worshipped together. The female holds a torch, an attribute which would be equally well appropriate to either goddess. Next to these is Hermes, with his usual attributes of the winged hat and sandals. On the same side as Athene is Aphrodite, with her son Eros on her lap, accompanied by Apollo and Peitho (Persuasion), easily recognizable by her peculiar head-dress; but according to some critics this last is Artemis.1

Many different opinions are held about the central slab of all, from its position, long regarded as the most important, and said to represent the dedication of the *peplos*, the aim and end of the whole procession. It has, however, been recently observed that, from its position, it is really the least con-

¹ These four figures are represented in England by a cast, the original slab being still at Athens, and so is the charming head of Iris found during the recent excavation on the Acropolis and identified as part of this composition by Professor Waldstein.

spicuous in the whole building. No one entering in at that open door and coming suddenly face to face with the golden statue would have time or inclination to notice the decorative sculpture above his head. It is, therefore, not impossible that this slab, which only contains small insignificant figures, was placed here in the very centre of the assemblage of the large seated divinities to enable the artist to preserve the balance of his composition. Athene, to whom the temple was dedicated, was certainly the most important person present, but to place her in the centre would have been an offence against Zeus, who was supreme ruler among the gods. Had he, on the other hand, been in the centre, it would have appeared to be a temple belonging to him, and not to his daughter. Had Zeus and Athene occupied the centre together, after the manner of Athene and Poseidon on the eastern pediment, it would have excluded Hera, who reigned as equal sovereign with her husband. by the arrangement adopted Zeus and Hera on the right exactly balance Athene and Hephæstus on the left, and a proper equality is thus preserved. Moreover, all the gods except Hera, who is looking at Zeus, have their faces turned away from the central scene, whose five small figures may be intended to convey not only the idea of their greater distance from the spectator but also their inferior importance to the dramatic sequence of the great procession.

Many authorities deny that the central scene here represented is the handing over of the *peplos*, but whether it shows the priest taking off his garment preparatory to the sacrifice, or whether the square piece of material held up between him and the boy is the sacred carpet placed beneath his feet during the ceremony, is still a matter of opinion. The three female figures are the priestess of Athene and her attendant maidens.

CHAPTER III

THE SUCCESSORS OF PHEIDIAS-FIFTH-CENTURY RELIEFS

The work of Pheidias was so intensely individual in its peculiar charm, that although the names of many of his pupils are known, and the sepulchral monuments of the period immediately succeeding the building of the Parthenon are often adaptations from its frieze, he cannot be said to have founded a school, or to have established a Canon or standard, as was the case with Polycleitus, his Argive rival. The names of four sculptors, however, who were either his pupils or fellowworkers, have been preserved, and various allusions to their principal works have found their way into the pages of Pliny, Pausanias, Lucian, and Cicero.

ALCAMENES.

First among these comes "Alcamenes, the sculptor of the west pediment of the temple of Zeus at Olympia, who in grace of womanly form is said to have excelled his master;" a statement partly confirmed by the recent excavations at Olympia, which show that in his own peculiar style he may almost be regarded as a rival of Pheidias. Pliny says, "Pheidias was the teacher of Alcamenes the Athenian, an artist of the first rank, whose works are to be found in many temples at Athens. By him is the famous statue of Aphrodite without the walls, called 'Aphrodite in the Gardens.' Pheidias himself is said to have put the finishing-touches to this work." ²

This statue probably replaced an archaic image of the goddess on which was inscribed: APHRODITE URANIA, OLDEST OF THE FATES. Lucian, in his description of the perfect woman, says—

"The cheeks and prominent part of the face he shall borrow

¹ See p. 156.

² Pliny, N. H. xxxvi. 16.

from Alcamenes and the goddess in the Gardens, and furthermore the hands, and the symmetry in the wrists and the delicacy of the taper fingers, he shall take from the same goddess." ¹

Pliny also tells us that this statue was made in competition with another pupil of Pheidias and was successful. "Both pupils competed in representing Aphrodite, and Alcamenes bore the palm, not by the merit of his work but by the votes of his city, whose people supported their townsman against an alien."²

The Athene made by Alcamenes in competition with Pheidias has already been mentioned; he also was the first sculptor who represented Hecate by three figures joined together. Hecate was a Titan, the only one who retained power when the dynasty of the old gods was overthrown by Zeus. She was a Chthonian deity who had power to send on earth dread phantoms and terrible demons from her dark kingdom, and her presence on earth when at night she walked abroad was heralded by the howling of the dogs who alone were sensible of her unseen presence. She was highly honoured by the gods, and on account of her extensive dominion was identified with Selene in heaven, with Artemis on earth, and with Persephone in the under world. Hence the triple figure is emblematic of her triple sway.

Another celebrated statue by this sculptor was that of Hephæstus, thus described by Cicero—

"We admire the Hephæstus made by Alcamenes, in whom, though he is standing upright and clothed, lameness is slightly indicated in a manner not unpleasing." Hephæstus was the son of Zeus, but was flung from Olympus by his mother, Hera, who hated him for his deformity. He fell into the sea, where he was kindly received by Thetis, the mother of Achilles, and it was in gratitude for her timely succour that he forged the wonderful armour so admirably described in the *Iliad*.

"But Thetis of the silver feet came to the house of Hephæstus, imperishable, starlike, far seen among the dwellings of Immortals, a house of bronze, wrought by the crook-footed god himself. Here she found him sweating in toil and busy about his bellows, for he was forging tripods, twenty in all, to stand around the wall of his stablished hall, and beneath the base of

¹ Lucian, Eik. 6.

² Pliny, N. H. xxxvi. 17.

each he had set golden wheels, that of their own motion they might enter the assembly of the gods and again return to his house, a marvel to behold. While hereat he was labouring with wise intent, there drew night unto him Thetis, goddess of the silver feet, and said unto him-' Hephæstus, come forth hither. Thetis hath need of thee.' And the renowned lame god made answer to her-'Surely a dread and honoured goddess in my sight is she that is within, seeing that she delivered me when pain came upon me from my great fall, through the ill-will of my shameless mother, who would fain have hidden me away for that I was lame. Then had I suffered anguish of heart had not Eurynome and Thetis taken me into their bosom, Eurynome, daughter of Ocean, that floweth back ever upon himself. years with them I wrought with cunning work of bronze, brooches and spiral arm-bands, cups and necklaces, in the hollow cave, while around the stream of ocean with murmuring foam flowed infinite."

All celebrated pieces of metal work were ascribed to Hephæstus. He made the golden throne of Hera, on which she was held by invisible bonds, in revenge for her cruel treatment of him when a child. The doorway of her bedchamber, the thunderbolts of Zeus, the trident of Poseidon, and the girdle of Aphrodite, all came from his workshops, the forge-fires of which were the volcanoes.

Hephæstus is said to have loved Athene, who rejected him, but took under her special protection his son Erechthonius, the child of Ge, the Earth Mother, who, in a quaint relief at Athens, is represented as rising out of the earth with her hands clasped, praying for rain. In the great altar at Pergamum she appears in the same aspect, but there it is for the life of her son Enceladus that she pleads.

AGORACRITUS.

It is said that Agoracritus of Paros was so beloved by Pheidias that he was allowed to sign his own name on some of his master's works. This statement must, however, be taken with reservation, and it appears more probable that the two sculptors worked together, and that the pupil so far adopted the style of

his master, that his work is not easily to be distinguished. The fame of Agoracritus rests chiefly on his statue of Nemesis at Rhamnos, which according to one tradition was intended for the Aphrodite in the Gardens, already referred to in speaking of Alcamenes.

Another account says that "this statue was fashioned from a block of marble brought by the Persians for the erection of a trophy to commemorate their own victories. On the head of the goddess rests a crown bearing stags and small images of Victory; in her right hand she holds an apple-branch, in her left a bowl. On the base of the statue were reliefs representing scenes from the life of Helen of Troy."

We have no evidence as to the truth of this story, unless the fact that Rhamnos is not far from Marathon may be supposed to add to its probability, and we can form no idea of the merit of this statue from the small fragment of the head which still remains.² This was found in the largest of the two temples, whose ruins still stand side by side, and which have been called the shrines of Nemesis and Themis; most likely, however, they both belonged to the former, but were not in existence at the same time, the smaller being the older of the two. Nemesis is a terrible goddess who lies in wait to bring unforeseen evils on hapless mortals too much favoured by heaven; and Helen of Troy, who ever brought misfortune in her train, is sometimes called the daughter of Zeus and Nemesis.

Hence the appropriateness of the reliefs on the base of the statue, which contained scenes from the life of that unhappy princess, the slave of Aphrodite. The fragments of this relief now at Athens are graceful in design and delicate in execution, but "lack the breadth and simplicity which distinguish the sculptures of the Parthenon." Agoracritus also made a statue of Cybele, the mother of the gods, at Athens, seated, a cymbal in her hands, a lion at her feet; also a bronze Athene at Coronea, and a bearded divinity called by Pausanias Zeus, but by Strabo, who was possibly better informed, Aidoneus.

¹ Pliny, N. H. xxxvi. 16; Pausanias, i. 33, 2.

² Fragment of the Head of Nemesis, Elgin Room, British Museum.

COLOTES AND THEOCOSMUS.

We know little about Colotes,¹ another pupil of Pheidias, except that he was especially skilled in the use of gold and ivory, and assisted his master in decorating Olympian Zeus. Pausanias tells us that in the Heraeum at Olympia was a table of gold and ivory on which were set out the garlands of the victors which was the work of Colotes.

Theocosmus of Megara, who began life as a pupil of Pheidias, afterwards became associated with the Argive school of Polycleitus, and was one of the sculptors employed in making a trophy erected by the Spartans and their allies to commemorate the defeat of Athens. His lot had fallen on troublous times, and his great work, commenced probably under the inspiration of his first master, came to nothing, for we learn from Pausanias 2 that—

"At Megara, at the entrance to the precincts of Zeus, called the Olympian, is a remarkable temple; the image of Zeus, however, was never completed, because of the war between the Peloponnesians and Athenians, in the course of which the latter devastated the territory of Megara every year with their fleet and army and interrupted the construction of it. This image of Zeus had a face of ivory and gold, but the other parts are of clay and plaster; they say it was the work of Theocosmus, a native of Megara, and that Pheidias assisted him in its construction. Above the head of Zeus are Seasons and Fates, and behind the temple lie half-wrought blocks of wood. These Theocosmus was about to adorn in ivory and gold to complete the image of Zeus." ⁸

ATTIC SEPULCHRAL MONUMENTS.

All through the history of Greek sculpture sepulchral monuments hold a very important position, and in the first part of this book many have been described, such as the Harpy Tomb from Xanthos, and the Sepulchral Slabs from Chrysapha in

¹ Pausanias, v. 2.

² Ibid. xviii. 384

³ Ibid. i. 40, 4.

Sparta, which both contain large seated figures, gods or ancestors, to whom worshippers bring offerings. We also touched upon the Greek view of the future state, as represented by Homer, that the life beyond the grave is but the shadow of life here, and that great bliss or extreme torture are reserved for the few. We have seen the beautiful Aristion Stele of the armed warrior, dating from the sixth century, and the so-called "Leucothea" relief, which belongs to the time of the Persian war; but it was the end of the fifth century and the whole of the fourth which produced the great mass of sepulchral slabs which fill three rooms in the New Museum at Athens.

At Athens the gravestones are not only most interesting, but most extensive. The larger number of them contain formal groups of two or more persons engaged in scenes which may be either of leave-taking or greeting. To the mass of the Athenian people the idea of the life after death was probably much the same as in the time of Homer; it was the change of their circumstances here which led to a different conception of the life hereafter, which was still but the shadow of present things. Homer's chieftains, whose delight in life had been fighting and feasting, wandered, pale shades, on the Stygian shores, weary of inaction. The prosperous Athenian citizen of the time of Pheidias and Pericles dreamed of another world where his wife and children would still be his companions, his hound would still answer to his call, and his slave, no longer the victim of war torn ruthlessly from his home, but grown up from a child in a peaceful, law-abiding household, would rejoice to meet the master or mistress, whether young or old, whose loss he had deplored.

They are all conventionalized types, these worthy citizens and their families, and have a strong resemblance to each other, which we know was not really the case; but to the friends left behind an idealized figure of this kind would gratify their artistic sense and raise less painful memories than a more realistic portrait of the loved one, who while living might have been worn and haggard from age or sickness.

There are bearded men resembling the magistrates on the Parthenon frieze: ladies with handkerchiefs bound round their

heads like the Peitho of the same composition, and graceful maidens who might be the Canephori or basket-carriers. These reliefs are evidently adaptations from the frieze, and were made, we may suppose, by the skilled workmen of whom large numbers had been attracted to Athens during the Periclean age. These, under the direction of Pheidias, executed the sculptures of the Parthenon, but after the breaking out of the Peloponnesian war, when public building ceased, were forced to earn a livelihood in a humbler sphere. family groups it is not always easy to recognize the deceased. In some cases he is standing, equipped for a journey, taking leave of his family, who remain seated. In others the deceased may be the seated woman putting on her sandals, whose slave holds towards her the infant whom she must needs leave behind. Sometimes one slab marks the resting-place of several members of the same family, perhaps laid to rest at long intervals, and who at the time of their departure from this solemn vet pathetic life did not at all resemble their portraits on the tomb. In these familiar scenes, though parent and child, husband and wife, sorrowfully clasp hands for the last time in this world, all preserve a dignified self-control lacking in many of the later monuments of this description.

A variation on these family groups is the Sepulchral Banquet, in which citizens are engaged in a solemn feast. Besides those containing carved figures there are others more resembling the modern tombstone, upright slabs, the tops of which are carved with conventional designs of the fronds of the acanthus or of palm-leaves, as on the archaic *Stele* of a citizen now at Naples. The recent history of some of these monuments is very curious, and they turn up in the most unexpected way and in the most unlikely places.

One beautiful funeral *Stele* of about 420 B.C., erected to an Athenian lady who died at the birth of her child, was found in a cellar in Jersey, where it was used as a flag-stone. This it is supposed may have been brought over as ballast, and such also is perhaps the history of the *Stele* found by Mr. A. S. Murray in a garden at Hampstead, and of another which formed part of the pavement of the area of a house in Paddington. Before we pass

on to those monuments which still occupy their original position, one small relief which was found built up into a wall at Athens demands especial notice. This is a single figure of Athene clad in the simple Doric *chiton*, who, supported by her spear, bends



Mourning Athene. Athens.

in an attitude of the deepest dejection over an upright stone, which most probably contained the names soldiers slain in battle. There is a touching simplicity about this memorial to those who died for their country, an unaffected pathos mingled quaint piety which with shines through the imperfection of the execution, and exercises over the beholder the same mysterious fascination as the formal madonnas and conventional saints of the early Italian painters.

Among the many interesting sights at Athens, not the least interesting is the CERAMICUS, the cemetery which lies just outside the Dipylon gate, on the way which led to

Eleusis. It has been preserved in the most singular way, for here, in spite of a modern road cut directly through them, stand monuments that have not seen the light since an invading army under Sulla buried them under masses of sun-dried bricks from the old fortifications. Since that time they have remained entirely hidden until they were discovered by the French engineers; for Pausanias, who describes so minutely all the antiquities of Athens, makes no allusion to them. Among these, two are especially worthy of notice—one, Hegeso Proxeno, a lady, who is taking a ring from the jewel-box, which is brought to her by a maid; the other, The Monu-

MENT OF DEXILEOS, a youthful warrior on horseback, who was slain before Corinth in 394 B.C., which bears the following inscription:—"DEXILEOS OF THORICUS, SON OF LYSANIAS; BORN WHEN TEISANDER WAS ARCHON; ONE OF THE FIVE HORSEMEN SLAIN NEAR CORINTH DURING THE ARCHONSHIP OF EUBOULIDES."



Monument of Dexileos. Athens.

From Athens, after passing through the Ceramicus, the traveller's wandering footsteps would turn naturally in the direction of Eleusis, eleven miles distant, where the old stone pavement remains, on which may yet be seen the wheeltrack of the heavy cars that year by year carried the Athenian women in the procession of Dionysus, worshipped here as a son of Demeter and brother of Persephone.

How many footsteps of the great, the noble, the wise and the brave, long since crumbled into dust, have helped to wear away these dumb stones which still resist the destroying influences of the passing centuries!

According to tradition the immortals themselves once hallowed by their presence the Sacred Way which led to the chosen home of the great goddesses.

Not even the shrine of the Sun-god, the eye of Greece, could



Monument of Hegeso. Athens.

surpass in sanctity Eleusis, the scene of the Eleusinian mysteries which represented to the Greeks the more spiritual side of their religion, which in its practical application was of a material and realistic nature.

A few days before the battle of Salamis, when Attica was deserted by its inhabitants, who had taken refuge in their ships

or on the shores of Salamis, and when the country was occupied by the forces of Xerxes, a cloud of dust was seen coming from Eleusis by two persons in the Persian army, who were then standing in the plain. It appeared to them to be issuing from the city, and to arise from a procession which they supposed might number thirty thousand men. Presently they heard a sound as if uttered by a chorus of voices proceeding from the same quarter. One of them, who was acquainted with the strains used at the celebration of the Eleusinian mysteries, declared to his companion that the sound was no other than the hymn sung in honour of Dionysus when his statue was carried, as it was on his anniversary, from Athens to Eleusis, and again from Eleusis to Athens; and that this procession, whose dust now floated along the coast and filled the air before them and whose shout rose to the sky, must be coming from the city of Ceres on its return to Athens after the celebration of the ceremony. As Attica was abandoned by the Greeks, this appearance seemed more than human. He foretold therefore that if the dust and sound moved towards Salamis, the gods themselves were coming to fight against the great king, and that the destruction of his host was inevitable.

Leaving behind us the Ceramicus, let us pass in spirit along the Sacred Way, hallowed not only by processions of mortal pilgrims but by the presence of the gods themselves, coming to the defence of their chosen people; and proceed to Eleusis, to see what yet remains of the once famous "Home of the Great Goddesses," whose mysteries Pausanias was warned in a dream to refrain from handing down to inquiring posterity.

What were these mysteries? Probably behind the imagery of the descent of Persephone into the Shades and her return to earth, was revealed, to the few who could understand, the promise of a life after death. It seems likely in any case that they typified the life in death of the seed-corn, which, buried in the earth in autumn, springs up with renewed vigour in the first glad days of returning spring. There is no reason to suppose that at first the ceremonies observed on these occasions were in themselves licentious or disorderly, the accusation

brought against them by Christian writers, though in the Alexandrian age, with the introduction of the Orphic rites and the worship of Dionysus Zagreus, came also the religious frenzy peculiar to the Phrygian races. The worship of Cybele, the great Earth Mother, goes back far beyond history, legend, or tradition, and with her was always associated a youthful personality, Attis, Adonis, or Paris, whose untimely death cast desolation throughout the mourning earth, but who in some other guise would yet return.

Demeter is also the Earth Mother, but with her it is not a lover but her daughter, whose loss is thus commemorated, though in after time. Dionysus, the youngest of the immortals and also a Nature god, is associated with them as son or brother to Persephone. But these myths are too complicated to be more than touched upon here.

Before describing a remarkable slab from Eleusis which affords the excuse for what may seem at first such an unnecessary digression from the subject in hand, let us refer for one moment to one of the most important results of recent excavation. only quite lately that it has been possible to carry on any systematic excavation at Eleusis, as a modern village has grown up over the original site. Now, however, the Greek Government has bought out the inhabitants, carefully investigated the whole area, and laid bare the foundations of a large hall, where tiers of seats placed one above the other accommodated at least three thousand We do not know what was the purpose of this great assembly-room; there is no appearance of any stage and no apparent means of producing any stage effects, though it is supposed that here were enacted the miracle plays or Mysteries, which were part of the programme of the nine days' pilgrimage. When, however, it is remembered that the members of this great assembly had during many moonless nights wandered in difficult places in fancied company with the bereaved mother on her journeyings, had lashed themselves up into imaginary participation in her sorrows, and that these wanderings were associated with fastings and other penances, it may readily be believed that they were in the overwrought and mystical frame of mind in which it is most easy to see visions, hear voices, and cross in

fancy that debateable land which lies between the Seen and the Unseen.

The fine Relief from the Temple of Demeter at Eleusis which contains three figures, Demeter, Persephone, and a youth Triptolemus or Iacchus, is unique of its kind, for it is neither a Metope nor a Sepulchral Slab, but appears to have been



Demeter, Persephone, and Triptolemus. Athens.

used as an altar-piece. It is Transition work of about 460 B.C., and chiefly remarkable for the striking contrast presented by the stiff archaic figure of Demeter to the other figures in the same composition. An interesting theory, originated by Professor Waldstein, throws some light on this curious discrepancy. He suggests that at Eleusis, which from the very earliest times had contained a shrine of the Earth Mother, there

was probably a xoanon of the goddess which would be held sacred, and that, with the clinging to old traditions which distinguishes religious art, the sculptor would be compelled to take for his model the sacred image. For Persephone and the lad he would be at liberty to follow his own fancy and work out his ideas with the graceful freedom belonging to his own period and school.

During her lonely wanderings, Demeter, under the guise of an aged woman, had been kindly received into the house of Celeus, king of Eleusis, where she became the nurse of his infant son Damophon, a child who, we are told,1 "had come beyond hope long after its elder brethren, and was the object of a peculiar tenderness and of many prayers withal." The bereaved mother greatly cherished the infant consigned to her care and desired to give him immortal youth. For this purpose she hid him "secretly by night in the strength of the fire" to purge away earthly impurities. His own mother, Metaneira, watching stealthily, saw her child in the flames and cried aloud. Then Demeter in anger cast Damophon on the ground, and, resuming her proper shape, "passed through the hall, and the great house was filled as with the brightness of lightning. Metaneira fell to the earth and was speechless for a long time, and remembered not to lift the child from the ground. But his fair-haired sisters, hearing his cries, ran, and one of them lifted him from the earth, wrapping him tenderly in her bosom." They came round the child and washed away the flecks of fire from its panting body and kissed it tenderly all about; but the anguish of the child ceased not; the arms of other and of different nurses were about to enfold it.

Triptolemus was the brother of that Damophon whose death was caused by the sudden anger of Demeter. In regret for her hasty action she took Triptolemus under her special protection, gave him a chariot drawn by winged dragons, in which he drove through the world, distributing seed-corn and teaching men the blessings of Agriculture. Iacchus is the name given to Dionysus in the Eleusinian mysteries, where he appears as the son of Zeus and Demeter.

¹ Translation of Homeric Hymn to Demeter.-Walter Pater.

ORPHEUS AND EURYDICE.

There are several well-known copies of the large decorative relief which contains Orpheus, Eurydice, and the god Hermes. The story of Orpheus and Eurydice is one of the oldest and most pathetic among Greek legends. Orpheus is really a mythical person, but is also called the earliest among Greek poets. He had a lyre, the gift of Apollo, and when he sang to it, not only all wild animals, the fierce tiger and the timid hare, crowded round him to listen, but even inanimate things, trees and mountains, bowed down to hear his song. His wife, the nymph Eurydice, was his constant companion, but one day she inadvertently trod on a poisonous snake, and her soul fled from her. Her husband, left desolate without his dear companion, boldly made his way into the land of shadows, and not only charmed Cerberus, the fierce guardian of the gate, to let him pass, but with

"Such notes as warbled to the string Drew iron tears down Pluto's cheek, And made hell grant what love did seek,"

inducing even the dark king Aidoneus to listen to his prayer. Eurydice was permitted to return to earth on condition that as she followed her husband from the regions of the dead he looked not behind. They had arrived on the edge of that gloomy world, and had all but passed the fatal limit, when Orpheus, no longer able to control his impatience, looked back, and lost once more his beloved Eurydice, this time without possibility of return. The divine gifts of Orpheus and his human woe have been described by many poets. In Shakespeare's *Henry VIII*. occurs the well-known song—

"Orpheus with his lute made trees,
And the mountain-tops that freeze,
Bow themselves when he did sing:
To his music plants and flowers
Ever sprung, as sun and showers
There had made a lasting spring.

Every thing that heard him play,
Even the billows of the sea,
Hung their heads and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep or hearing die."

And Shelley, in melodious verse, has told of the sorrows suffered by Orpheus at the loss of his beloved Eurydice—

- "What wondrous sound is that, mournful and faint, But more melodious than the murmuring wind, Which through the columns of a temple glide?
- A. It is the wandering voice of Orpheus' lyre
 Borne by the Winds, who sigh that their rude King
 Hurries them fast from these air-feeding notes;
 But in their speed they bear along with them
 The waning sound, scattering it like dew
 Upon the startled sense.

Does he still sing?

Methought he rashly cast away his harp
When he had lost Eurydice.

A. Ah, no. Awhile he paused, as a poor hunted stag
A moment shudders on the fatal brink
Of a swift stream—the cruel hounds press on
With deafening yell, the arrows glance and wound,—
He plunges in; so Orpheus, seized and torn
By the sharp pangs of an insatiate grief,
Mænad-like waved his lyre in the bright air,
And wildly shrieked, 'Where is she, it is dark!'
And then he struck from forth the strings a sound
Of deep and fearful melancholy. Alas,
In times long past, when fair Eurydice
With her bright eyes sat listening by his side,
He gently sang of high and heavenly themes."

MEDEA AND THE DAUGHTERS OF PELIAS.1

What a contrast to the sweet sad story of Orpheus and his Eurydice is called to mind by a relief representing MEDEA. Here also is a tragedy, but of the grimmest kind, with no ray of light to relieve the darkness save the lurid despair of an injured woman. For Medea, who dared all for love, who betrayed her father, who caused her young brother to be slain, and did foully to death the aged Pelias, was yet forsaken for a younger bride by the man who owed her his life and fortune.

¹ Lateran Museum.

This was the hero Jason, whom the sorceress aided in the quest of the Golden Fleece, the story told in the voyage of the Argonauts. On their return to Iolchus, finding that Jason's uncle, Pelias, had usurped the kingdom, Medea took her revenge by a fraud practised on the old man's daughters. She killed a ram, and, cutting it in pieces, put it into a cauldron, and then by the power of her spells brought it out again in the form of a young and vigorous lamb. The daughters of Pelias, believing that they could do the same, killed their father, but when they had done so, Medea refused to impart to them the needed incantation by which he was to be restored to life.

Jason, when he proved faithless, brought home as his bride the daughter of Creon, and thence followed the tragedy which forms the subject of the drama by Euripides. The anguish of a proud, forsaken woman vibrates through every word of the following passage, where Medea is reproaching Jason for his perfidy.

> "But thou dost well to come: For I, reviling thee, will soothe my heart, And thou wilt be stung hearing. Yea, and first, I from the first beginning will begin. I saved thee, as each Hellene knows who sailed In the ship Argo with thee, thee sent forth To tame unto the yoke the fire-breathed bulls, And sow the furrow to the deadly strife; And the dragon who, coiled round the golden fleece, Fenced it with snaky knots and never slept, I slew, who stood by thee thy beacon light; And, traitress to my father and my home, I, not so wise as loving, came with thee To Peliot Iolchus; and by death Of all kinds bitterest, by his children's hands, Pelias I slew, and freed thee from all fear; And, so much owing me, thou, oh worst villain, Betrayest me, and father of my sons, Hast a new wedding-bed. Sooth hadst thou been Yet childless thy desires had had excuse. . . . Where shall I turn me? To my father's house, Which, with my country, I forsook for thee? To Pelias' unhappy daughters? Sooth, Kindly unto their house they'd welcome me Who slew their father."—Medea: EURIPIDES.

CHAPTER IV

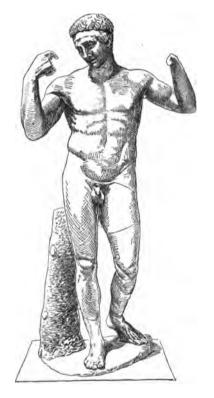
POLYCLEITUS AND THE SCHOOL OF ARGOS

About the same time that Pheidias was working at Athens, a younger sculptor, Polycleitus, was employed at Argos, where there had long been an important school of bronze workers. Pliny says that "Polycleitus of Sicyon was a pupil of Ageladas; his works were a youth of boyish form binding his hair, famous for its price, 100 talents; also a boy of manly form bearing a lance, called 'the Canon' by the artists, who drew from it the rudiments of art as from a code . . . He is held to have brought the bronze-casters' work to perfection, and to have expounded sculpture as Pheidias revealed it. Peculiar to him is the device by which his statues seem to step forward on one leg. Varro states, however, that they are all squarely and uniformly built, and seem almost to be made on a uniform pattern." 1

Fortunately for the world "the boy of manly form," and "the youth binding his hair," together with the famous Amazon made for Ephesus, still exist in various copies. They all stand as described by Pliny, as if about to advance, an attitude which though now associated with Polycleitus was not invented by him, but had been employed by an earlier sculptor of the same Argive school. They have all square shoulders, and handsome, regular features, and the hair of the youths, which lies close and flat to the head, forms two small curls on the brow on either side of the central parting. The Doryphorus (spear-carrier) has now lost his weapon, but a small relief from Argos shows how once it was carried; he belongs to an earlier period, and is less refined in appearance than the Diadumenus, who winds

Polycleitus and School of Argos 157

round his head the victor's fillet. The Amazon of Polycleitus, universally acknowledged as the finest of the four rival statues, is generally identified with the Wounded Amazon at Berlin. This statue possesses all the special qualities for which Poly-



Diadumenus. British Museum.



Doryphorus. Naples.

cleitus was distinguished; the drapery, with its regular folds, is in strict accordance with his rules of composition, and she has moreover a strong personal resemblance to the two athletes.

Polycleitus worked chiefly in bronze, and made no female

statues except a Hera, at Argos, which represented the goddess in her severest and least feminine aspect, and the Amazon, which can fairly be classed with the Athletes to whom he owes his reputation. Of him Quintilian says—"Polycleitus represented the human form with a degree of beauty that surpasses nature." Pausanias says—"At Argos the image of Hera is colossal in size, seated upon a throne: it is made of gold and ivory, and is the work of Polycleitus; on her head is a crown adorned with Graces and Seasons; in one hand she holds the fruit of the pomegranate, in the other a sceptre. They say that a cuckoo is perched on the sceptre, and tell the story that Zeus, when he loved the maiden Hera, took the form of that bird, and was pursued and taken by her as a plaything."

The TEMPLE OF HERA AT ARGOS, for which Polycleitus made his famous statue, was situated on the lower spur of Mount Eubœa, about four and a half miles from Argos. Beneath the foundations of this temple the recent excavations have brought to light a layer of charred wood, thus confirming the tradition that the earlier temple was destroyed by fire. Lower still is a deposit of black earth, which contained potteries, bronzes, terra-cottas, etc., in great abundance, all of them earlier in style than the fifth century, and some going back to Mycenean times. The second temple was built in the ninetieth Olympiad, or about 420 B.C. "Eupolemus of Argos is said to have been the architect. subjects which filled the spaces above the columns are taken partly from the legends of the birth of Zeus, and the battle of the Gods and Giants, partly from the story of the Trojan war and the fall of Ilium." 2 From the description of the sculptures "above the columns," we are at a loss to know whether pediments or metopes are here described, but Professor Waldstein, who conducted the explorations, is of opinion that the eastern pediment contained the birth of Zeus, and the western the departure of the heroes for Troy; which last subject would be peculiarly appropriate, for it was at the temple of Hera at Argos that the Achaian chiefs met together and vowed

¹ Pausanias, ii. 17, 4.

² Ibid. ii. 17, 3.

fealty to Agamemnon as their leader. Nothing remains out of which to reconstruct these pediments, and the fragments from the metopes, which belong apparently to a battle of Gods and Giants, make it probable that they also included the other legendary battles, those of the Centaurs and of the Amazons.

Embedded in the rotten black earth at the west end of the temple was a beautiful female head, which, from the position in which it was found, belonged probably to the central figure in a pediment containing the departure of the heroes for Troy. It seems reasonable to suppose that this is Hera the presiding goddess, though she has a youthful aspect to which we are not accustomed. This is not the proud, jealous wife of Zeus, who pursued with unrelenting fury the hapless Io, and had no mercy on Leto in her travail; this is the young bride of Zeus, as she appeared on the day when with Athene and Aphrodite she bared her limbs to the bold gaze of the shepherd of Ida, and disputed the prize of beauty.

She is unveiled and wears a small diadem, and her hair, which waves in symmetrical but by no means mechanical undulations, is divided at the parting into two small curls like those of the Polycleitan Athletes; but this head, while possessing all these characteristics connecting it with the Argive school, still shows Attic influence, and bears a certain resemblance to the Canephori of the Erechtheum of Athens. Her lips have none of the hardness of the statues of the preceding period, and although there is as yet no trace of the sentiment which characterizes the female heads of the fourth century, the sharply cut lids of the eyes, contrasting with the smoothly cut eyeballs, give life and expression to the face.

Until the discovery of this head from Argos, the type of the Hera of Polycleitus was only known from coins, though among the many heads of the goddess extant, two especially were said to afford examples of the Polycleitan style. These are the Hera Ludovisi and the Hera Farnese. Professor Furtwängler assures us that the first of these is the idealized portrait of a Roman lady of the time of Claudian, the second, an Artemis of the school of Critius.

¹ See p. 164.

THE ARGIVE SCHOOL.

Among the pupils of Polycleitus many, who reproduced faithfully the Canon established by their great master, merge their identity in his, and remain unknown to posterity. Among those who have preserved their individuality are Patrocles, the brother of Polycleitus, and the sons of Patrocles, Dædalus, and Naucydes.

Patrocles made athletes, warriors, hunters, and sacrificers, and lived at Argos, but Dædalus, who was celebrated for his athlete statues, migrated to Sicyon, where he established a school of sculpture, carrying on the traditions of the Argive masters, which in the next century produced the sculptor Lysippus, and entirely overshadowed the parent institution at Argos.

Naucydes made a statue of Hebe, the cupbearer of the gods, in gold and ivory, which stood beside the temple statue of her mother Hera, by Polycleitus.² He also made a bronze statue of the poetess Erinna, of whom so little is known, but who is described by Meleager in his Garland—

"With Marjoram from fragrant Rhianus therewithal And sweet Erinna's crocus virginal,"

and whose epitaph has been sweetly sung by Antipater of Sidon-

"Few were thy notes, Erinna, short thy lay;
But thy short lay the Muse herself has given;
Thus never shall thy memory decay,
Nor night obscure thy name which lives in heaven;

While we th' unnumbered bards of aftertimes Sink in the melancholy grave unseen, Un-honoured reach Avernus' fabled climes And leave no record that we once have been.

Sweet are the graceful Swan's melodious lays, Tho' but an instant heard, and then they die; But the long chattering of discordant Jays The winds of April scatter thro' the sky."

Besides these relatives of Polycleitus, mention may be made of

¹ Pliny, N. H. xxxiv.

² Pausanias, ii. 17, 5.

Poylcleitus and School of Argos 161

Phradmon the sculptor who made the fourth of the famous Amazons. Till recently this work was unaccounted for, but Furtwängler identifies it with a statue at Rome, in the Villa Pamphili Doria, wrongly called an Artemis.

Another famous Argive is Callimachus, a sculptor who

showed great skill in metal work. He made the beautiful lamp for Erechtheum. which the fashioned like a palm-tree, and he is also said to have been the architect of this temple, and the of the Corinthian inventor column; it is said, that "though in art he fell short of the first rank, he so far excelled his rivals in ingenuity that he was first to bore marble,"1

Demetrius of Alopece, another sculptor, was so far in advance of his generation that he made statues of aged and uncomely persons, a taste very unusual at this time, though common enough at a later period. One of his important works is thus described by Lucian 2—" Have you not seen as you come in, a beautiful portrait-statue standing in the court, the work of Demetrius, the maker of men? If you have seen beside the running water a figure with a fat paunch and a bald



Apollo Sabouroff. Berlin.

head, wearing a cloak which leaves him half exposed, with some of the hair of his head flowing in the wind, and prominent veins like the very man himself, that is the one I mean, it is supposed to represent Pellichus the Corinthian general."

There were several generations of sculptors who worked according to the traditions of the Argive school, and youthful

¹ Pausanias, i. 26.

² Lucian, Philops, 18.

athletes of the Polycleitan type are innumerable. Three among them are especially interesting. These are the IDOLINO, an ori-



Westmacott Athlete. British

ginal Greek bronze, which enjoys great popularity; the WESTMACOTT ATHLETE, especially to be admired for the beautiful line of his back and shoulders when seen from behind, and the Apollo SABOUROFF, who receives his name from the collection to which he belonged. This last statue, a bronze of the best period, was found in the sea near Salamis, overgrown with shells and seaweed, with the surface much corroded by salt water. The head is missing, and there are no attributes by which to establish its identity except the traces of long curls on the shoulders, which are generally considered to denote a god, and in this case Apollo, for Hermes and Dionysus, the other youthful male divinities, are usually to be distinguished, the one by his winged sandals, the other from his softer, more effeminate appearance.

This statue, whether Apollo or Athlete, is that of a young man not yet arrived at maturity, but whose graceful vigorous form makes him a fitting representative of the bright Sun-god of whom Shelley sang—

"The sleepless hours that watch me as I lie
Curtained with star-enwoven tapestrie
From the broad moonlight of the sky
Fanning the missing dreams from my dim eyes,
Waken me when their mother, the grey dawn,
Tells them that dreams and that the moon is gone,
Then I arise, and climbing heaven's high dome,
I walk over the mountains and the waves,
Leaving my robe upon the ocean foam."

CHAPTER V

TEMPLES OF ATTICA, DELOS, AND BASSAE

Besides the Parthenon, the glory of Athens, there were on the Acropolis several other temples, of which the most remarkable are the Erechtheum and the temple of Nike Apteros.

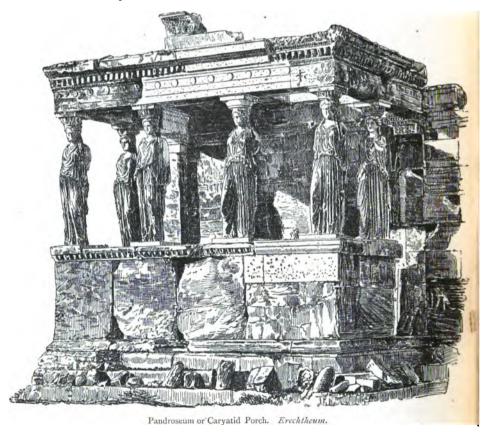
THE ERECHTHEUM.

The Erechtheum is an Ionic temple of peculiar form with six columns at each end, and on the western side, at the north and south corners, two porches of different shape, one of which, called the Pandroseum, is supported by the figures of maidens in their Panathenaic dress. This use of human figures in architecture was not uncommon, occurring in both the earlier and later temples at Ephesus, but until lately it was supposed that this was the first time they had been thus employed in Greece itself. This is not the case, for the excavators at Delphi have found four archaic figures of maidens, whose head-dresses show that they must have supported a roof.

At Girgenti, in Sicily, colossal male figures called Atlantides, were used as brackets to hold up the roof of the temple, and it is interesting to compare these giants with the maidens of the Erechtheum. By the ingenuity of the architect, the roof of the porch they carry is so arranged that it looks quite light, and is held up without any appearance of effort; while the giants of Girgenti appear crushed by their burden, and strain every muscle in their endeavour to support the weight. The name *Caryatid* is now given to all figures of women used as columns, and we are told that they were originally intended to represent the women of Carye, a town in the Peloponnesus,

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whose inhabitants were sold into slavery for having sided with the Persians during the great struggle for the liberties of Greece. But it is more likely that the *Caryatides* or *Canephori* (basket-carriers) of the Erechtheum are intended for the attendants of the priestess of Athene.¹



The sculptured figures on the frieze are of white Parian marble, attached by long bronze nails to a background of blue Eleusinian stone, producing the same kind of effect as the

¹ One of the Caryatids from the Erechtheum is in the British Museum.

gold and ivory designs on a background of cedar-wood, which decorated the chest of Cypselus, and every part of the building is covered with beautiful moulding.

We do not know exactly when this temple was built, but in 410 B.C. it was not vet complete. The site on which it stood was that of an ancient temple dedicated to the joint worship of Athene and Erechtheus, with whom were also associated Hephæstus and Butades, the brother of Erechtheus. Homer 1 speaks "of the good house of Erechtheus," referring to it as a dwelling, not a temple, and this may have been the case with the earlier building. In prehistoric times it was always the palace of the chief which occupied the stronghold or highest place in the city, which in later times became the site of the temple of the presiding deity. Erechtheus, being a great prince, needed a noble dwelling-house. In front of the palace of Alcinous stood an altar to Zeus, so also in front of the house of Erechtheus; while in the west hall were three altars, to Poseidon with Erechtheus, to Butades, and to Hephæstus. the eastern cella was preserved the xoanon of Athene, regarded more as a curiosity than as an object of worship. This was the statue to which Orestes clung when pursued by the Eumenides, the avengers of his murdered mother.

A small door led from this eastern *cella* to an enclosure in which was the sacred olive-tree originally created by the goddess; beneath the west hall was a well connected by a staircase with the south or Caryatid porch. Of this well Pausanias says—"But the remarkable point is that when the south wind blows it gives forth a sound like that of breakers. There is also the imprint of a trident on the rock." These sacred precincts, therefore, contain relics of the earliest tradition concerning the foundation of Athens, when Athene and Poseidon, contending for supremacy, created, the one an olive-tree, and the other a salt well.

In the Erechtheum formerly dwelt the sacred serpent, the guardian of the Acropolis; there also was the silver-footed throne on which Xerxes sat to view the battle of Salamis, and the sword of Mardonius, the Persian general slain at Platæa,

¹ Odyssey, vii. 55-65.

and in front of the image of Athene burned day and night the golden lamp, fashioned like a palm-tree rising through the roof, the work of Callimachus, who is said to have been the architect of the temple.

At one time it was converted into a Byzantine church, at another used as a Turkish harem, and it owes its preservation to having been thus adapted to modern uses.

THE TEMPLE OF NIKE APTEROS.

The temple of Nike Apteros, after having been pulled down by the Turks in 1685 and the materials used for a bastion, has



Nike binding her sandal, from the Balustrade. Athens.

now been restored on its former foundations. It is an Ionic temple of peculiar form, having only a single cella, with four columns at either end. Pausanias speaks of it as "the temple of the wingless Victory," this name being probably derived from the xoanon of Athene Nike which then stood in it, who was without wings, and held in one hand a pomegranate, and in the other her helmet. The frieze, executed in the same style as that of the Erechtheum, is extremely narrow; it contains a series of battle scenes, completed in front by an assemblage of seated gods. Four of the panels,1 brought to England by Lord Elgin, are replaced at Athens by models in terra-cotta.

This temple stands on a high cliff, round the edge of which was a balustrade heightened by a bronze

screen, and the sculptured slabs from this parapet, now in the Athens Museum, are of later date than the building itself. They

British Museum.

are of great beauty, but no longer possess the dignified calm which characterizes the works of Pheidias and his imitators. "They go a step farther in insisting more manifestly in the sensuousness of design and modelling; the artist seems to have selected those attitudes which lend themselves most readily to such expression, and the result is highly satisfactory." On them is represented a company of winged Nikes about to



Temple of Nike Apteros.

sacrifice a cow in honour of victorious Athene, who, having elected to make Athens her home, has no longer need of wings. But if, as we may believe, these sculptures belong not to the fifth but to the fourth century, Victory had already departed from Athens, and though Art flourished, a united Greece with Athens at its head was a dream not to be realized until many centuries had passed away.

The terrace in front of the temple commands a beautiful and extensive view, thus described by Byron:—

Greek Sculpture

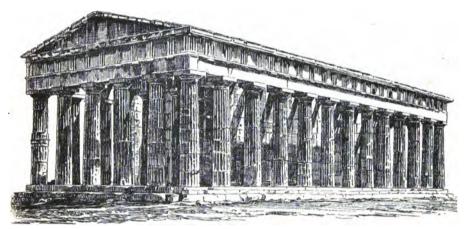
T68'

"Slow sinks, more lovely ere his race be run, Along Morea's hills the setting sun: Not, as in northern climes, obscurely bright. But one unclouded blaze of living light. O'er the hushed deep the yellow beam he throws, Gilds the green wave, that trembles as it glows. On old Ægina's rock, and Idra's isle, The god of gladness sheds his parting smile; O'er his own regions lingering, loves to shine. Though there his altars are no more divine. Descending fast, the mountain shadows kiss Thy glorious gulf, unconquered Salamis! Their azure arches through the long expanse More deeply purpled meet his mellowing glance, And tenderest tints, along their summit driven, Mark his gay course, and own the hues of heaven; Till, darkly shaded from the land and deep, Behind his Delphian cliff he sinks to sleep."

THE THESEUM.

Outside the Acropolis the most remarkable building in Athens is the Theseum, or temple of Theseus, which stands on a rocky platform extending southwards towards the Areopagus. spite of the damage it has suffered, especially during the time when it was a Christian church—when, by way of insult, through the door opened at the west end the Turks rode in and out on horseback—it is still in fairly good preservation. It has thirtyfour columns, six of which are at either end (peripteral hexastyle); the pedimental sculptures have disappeared, but the fifty metopes, only eighteen of which are sculptured, are still in position. So also is the frieze, which does not, as in the Parthenon, extend in an unbroken line round the cella, but is placed above the entablature over the columns at the east and west ends only. The eastern frieze represents a combat between armed warriors and opponents whose only weapons are pieces of rock. This is supposed to be a battle of the Greeks, led by Theseus, against the Giants, sons of Pallas, and the composition is divided into three portions by seated figures of the gods, resembling the central groups in the frieze of the Parthenon. The western frieze contains a battle of Centaurs and Lapiths.

The date of this temple is uncertain; a Theseum is known to have been built by Cimon in 469 B.C., but many archæologists believe that the Theseum of Cimon has yet to be discovered, and that it is to be sought for on the north side of the city, near the Gymnasium of Ptolemy. The building just described has been called the Theseum only since the fifteenth century, and may be a temple either of Aphrodite, Ares, Heracles, or the one that Pausanias tells us was dedicated to Hephæstus, and of which he says, "in this temple beside the statue of Hephæstus



The Theseum. Athens.

stood one of Athene, remarkable for its grey eyes," this being the one made by Alcamenes, described by Cicero. This points to the joint worship of Athene and Hephæstus, which was revived after the Persian war, in which case the temple, if dedicated to these divinities, cannot be older than the Parthenon. Its dedication to St. George, when it was converted into a Byzantine church, is in favour of the assumption that it is really the Theseum, from the resemblance of the Christian slayer of dragons to his pagan prototype, the slayer of the Minotaur. The subject of the metopes is the exploits of the Attic and Argive heroes, Theseus and Heracles, the same that

occurs in the Treasury of the Athenians at Delphi, and the temple of Zeus at Olympia. They are executed in the style of the early bronze-workers, and show none of the pictorial influence which is so marked a feature of the Olympian sculptures.

Theseus, round whose person, as with all heroes of romance, have gathered all sorts of myths and impossible adventures, is called the founder of the Athenian form of popular government. He gave the city of Athens its name, and instituted the Panathenaic festival. The friendship which united Theseus and Peirithous represents the natural friendship between Athens and Thessaly. The object of his ambition was to emulate, and, if possible, surpass the great deeds of Heracles.

Heracles remained unrivalled in physical force, but he was no statesman, organized no form of government, and gave no encouragement to the Arts; while Theseus built ships, encouraged commerce, coined money, and was the friend and patron of Dædalus the sculptor.

In the days when Ægeus ruled in Athens, a yearly tribute of seven vouths and seven maidens was exacted from the people by Minos, King of Crete, in revenge for the death of his son, Theseus, the king's son, who had already slain by them. distinguished himself by many valiant deeds; offered himself as a victim, with the intention of slaving the Minotaur, a monster half man, half bull, to whom Minos was in the habit of casting his captives. The home of the Minotaur was a labyrinth, said to have been constructed by Dædalus, from which no man who entered could find means to escape before he was met and devoured. The king's fair daughter, Ariadne, saw and loved the noble Athenian youth, and gave him a sword and a clew of thread, by which he was enabled to slav the Minotaur and escape from the labyrinth. Ariadne, fearing the wrath of her father, fled with Theseus, but he, unmindful of her love and timely aid, deserted her in the island of Naxos.

Theseus, with all his bravery, was heartless and selfish, and on his return to Athens he forgot his promise to change the black sails that marked the doomed vessel. His old father, watching from the cliff for the ship that would bring tidings

of his son, believed that all was over, and threw himself into the sea.

His ingratitude and base desertion of Ariadne received a just punishment, for he himself died in exile, and many centuries elapsed before his bones were triumphantly brought back to his native land.

The ruins of the temple of Sunium, near Athens, have also been excavated, but its thirteen sculptured metopes are in too fragmentary a condition to be restored or described.

DELOS, ITS ORACLE, AND ITS SCULPTURE

The little island of Delos played an important part in the history of Greece, and was for some time so intimately connected with Athens, that the recent discovery there of some interesting sculptures may fairly serve as a pretext for a digression at this point, in order to give a slight account of a subject which, though not strictly within the scope of a history of sculpture, is yet intimately connected with it in many ways.

Second only in importance to Delphi was the sanctuary and oracle of Apollo in the island of Delos. This was the spot where, according to tradition, Leto, persecuted by Hera, found rest after her weary wanderings, and here her twin children, Apollo and Artemis, were born.

The Homeric hymn to the Delian Apollo is the oldest historical document in the history of the island. The *Iliad* does not mention Delos, but in the *Odyssey* Odysseus compares Nausicaa to a young palm-tree growing by the altar in Delos. The Greek legend of the birth of Apollo is preserved in two poems, the Homeric Hymn and *To Delos* by the Alexandrian poet Callimachus, 260 B.C. The golden age of the Ionian race, who chiefly fostered the worship of Apollo at Delos, falls between the Dorian invasion and the conquest of Ionia by the kings of Lydia, about 800 B.C.; but Delos was long the centre for the great Pan-Hellenic gathering held on the seventh day of the month Thatgelia (May 20), the supposed birthday of Apollo, which is thus described:—

"Many temples are thine and wonderful groves, all heights

are dear to thee, and pillared capes of lofty hills, and rivers that flow to the sea, but it is in Delos that thy heart has most There in thy honour, Phœbus, the long-robed Ionians assemble with their children and their gracious dames, so often as they hold thy festival; they celebrate thee for thy joy, with boxing, and dancing, and song. A man would say that they are strangers to death and old age evermore, who should come on the Ionians there gathered; for he would see the goodliest of all the people, and would rejoice in his soul, beholding the men and the fairly cinctured women, and their swift ships, and their great wealth, and besides that wonder of which the fame shall not perish, the maidens of Delos, the handmaids of Apollo the Far-darter. First they hymn Apollo, then Leto, and Artemis delighting in arrows, and then they sing the praises of heroes of yore and of women, and throw their spells on the tribes of men."

The Delian gathering, like that held at the Artemision at Ephesus and the Heraeum at Samos, was a fair, a festival, and a centre of maritime trade. Such was the respect felt for the sacred island, that not only the Greeks but the Persians refrained from violating the sacred shrine, and in 490 B.C., when, before the advance of Datis, the Persian Admiral, the inhabitants fled to Tenos, he sent the following message—"Holy men, why have you fled and judge me thus hardly? It hath been enjoined on me by the king, yea, and I myself have wit enough not to harm the place where two gods were born, nor the dwellers therein. Now therefore inherit your own and return to your island."

After the Persian war in 478 B.C. the shrine of Delos became the treasury of the confederation of the Greek States with Athens at their head, and in 420 B.C. the Athenian Demos undertook the purification of the island by removing the remains of all that had been buried there, most of whom, from their arms and manner of burial, proved to be Carian soldiers. Two years later the Delians were expelled, but allowed to return the following year; and in 418 B.C. regulations were made by the general Nicias to control the disorderly crowds which, on the arrival of the pilgrims, thronged to the landing, causing much confusion and unseemly disturbances. Early in the third

century they are supposed to have recovered their liberty with the defeat of Athens, but Polybius says that Athens recovered Delos in 166 B.C. In the time of Pausanias Delos was deserted, and many are the laments over her fallen glories in the Greek Anthologies.

"Would I were still drifting before the breath of all winds rather than that I had been stayed to shelter homeless Leto! Then had I not so greatly mourned my poverty. Ah, woe is me! how many great ships sail past me, Delos the desolate, whom once men worshipped. Hera is avenged on me for Leto with vengeance late but sore."

"Ye desolate isles! poor morsels of the earth, girdled by the waves of the sounding Ægean! Ye have all become as Siphos or parched Pholegandros, ye have lost your brightness that was of old. Verily ye are all ensamples of Delos, of her who was once fair with marble, but was first to see the day of solitude."

Modern research has laid bare to us the very foundations of the shrine, which is situated on the slope of Cynthus, the highest point of the island. Ten huge blocks which form a kind of vault in the hillside, called by the islanders the Dragon's Cave, were supposed by travellers to be the remains of a fortress, until their real origin was revealed by the investigations of MM. Lebegue and Homolle.

"In a walled external space were the remains of a marble base, on which a three-legged instrument had been fixed by Then came a transverse wall, shutting off the metal claws. temple within, which looks westward, so that the worshipper, as he approaches, may face the east. The floor of the temple is rent by a chasm, the continuation of a ravine which runs down the hill, and across which the sanctuary was built, and in the inner recess is a block of rough granite, smoothed at the top, on which a statue once stood. The statue has probably been knocked into the chasm by a rock falling through the partly open roof, but the few remaining fragments show that it represented a youthful divinity. The stone itself is probably a fetish, surviving with the Cyclopean stones, which make the vault above it, from a date perhaps many centuries before the worship of Apollo was established.

"This is all, but this is enough. For we have here in narrow compass all elements of an oracular shrine—the westward aspect, the sacred enclosure, the tripod, the fetish stone, the statue of a young god. It is true that the smallness of scale (the sanctuary measures some twenty feet by ten), and the remote archaism of the temple structure, from which all that was beautiful, almost all that was Hellenic, has long since disappeared, causes at first a shock of disappointment like that inspired by the size of the citadel and the character of the remains at Hissarlik. Yet, on reflection, this seeming incongruity appears an additional element of truth. There is something impressive in the thought that, amid all the marble splendour which made Delos like a jewel in the sea, it was this cavernous and prehistoric sanctuary, as mysterious to Greek eyes as to our own, which their imagination identified with that earliest temple which Leto promised, in her hour of trial, that Apollo's hands should build. This, the one remaining seat of oracle out of the hundreds which Greece contained, was the one sanctuary which the Far-darter himself had wrought. No wonder that his mighty workmanship had outlasted the designs of men. All else is gone. The temples, the amphitheatres, the colonnades, which glittered on every crest and coign of the holy island have sunk into decay. . . . But he who sails among the isles of Greece may still watch around sea-girt Delos the dark wave welling shoreward beneath the shrill and breezy air; he may still note at sunrise, as on that sunrise when the god was born, the whole island a-bloom with shafts of gold, as a hill's crested summit blooms with woodland flowers." 1

From this charming and comprehensive description of the prehistoric shrine, we must pass on to dwell for one moment on some recent discoveries in the same island, which possess more artistic if less historic interest. The chief of these are the Acroteria,² from a small temple dedicated to Leto or Latona, and erected, it is supposed, at the time when Delos first fell under the dominion of Athens. They are of painted terra-cotta, and of great size in proportion to the temple they decorated; in the centre of each

¹ F. Myer's Essay on Oracles.

² A beautiful "Diadumenus" was also found, and a cast of this is with the casts from Delphi in the Louvre.

was a winged figure, which must have had a fine effect against the background of dazzling blue sky. In one of these groups, Eos, the Dawn, a powerful striding figure, is carrying off in her arms Cephalus, the beautiful hunter, whom we have already seen on the pediment of the Parthenon, and the composition is completed by Lailaps the swift hound, and two forest nymphs. In the other Boreas, the rough North Wind, is holding in his arms the struggling figure of Orithyia, who was carried off by him from the windy heights of the Acropolis at Athens. Two of her companions are also present, and beneath the feet of the central figure a small galloping horse symbolizes not only the swift motion of the wild north wind, but also the white-maned horses of his chariot who flee before him, ruffling the blue surface of the ocean, for, as the Forsaken Merman of Matthew Arnold's poem sings—

"Now the great winds shoreward blow, Now the salt tides seaward flow, Now the wild white horses play, Champ and chafe and toss in the spray."

TEMPLE OF APOLLO AT BASSAE.

More remote from Athens, in the wild rocky regions of Arcadia, are the ruins of the celebrated temple of Apollo at Bassae near Phigalia, designed by Ictinus the architect of the Parthenon. The temple, which records the gratitude of the inhabitants for deliverance from the plague, stands in an inaccessible mountainous region, swept by all the winds of heaven, where few could ever admire it, and where the difficulty of transporting material must have been great. Unlike most temples, whose direction is from east to west, this one at Bassae stands north and south, and the principal entrance is on the eastern side opening into the small cella which contained the statue of the god. Outside it is of the Doric order, with fifteen columns on either side, and six at each end; inside is a series of attached Ionic columns, with one Corinthian in the centre, the earliest known. The pedimental sculptures have disappeared, and of the metopes carved in high relief in a fifth-century style which decorated the north end, hardly anything remains.

176 Greek Sculpture

The original temple statue had been removed to Megalopolis before Pausanias visited Bassae, and had been replaced by a statue, the body of which being of wood gilt has perished, though fragments of the feet and hands, which were of white marble, were found in the cella of the temple. The frieze, which formed a continuous line on the inner side of the cella above the columns, consisted of two series of battle scenes, one



Temple of Apollo at Bassae.

Greeks and Amazons, the other Centaurs and Lapiths, divided from each other by a central slab over the east doorway, on which were Apollo and Artemis going to the assistance of the Greeks in a chariot drawn by stags.

It is interesting to contrast the inequality of the work on this frieze, the want of proportion in the figures, and, above all, the restless motion which pervades the whole composition, with the perfect harmony that prevails on that of the Parthenon. There every individual person, every group, is moving on, but it is

¹ Statues of this kind having bodies of wood, and the hands, feet, and face of some more precious material, are called Acrolithic.

with the calm, even motion of waves rolling in one after another on a level shore. In the Phigalian frieze it is as if a heavy gale were blowing; the drapery is wind-tost, the horses are unmanageable, all is confusion; there is neither dignity nor repose. It is true that the subject of the Parthenon is a peaceful procession, and that of Phigalia a series of battle scenes; but the metopes of the Parthenon, which contain the same subject, serve equally to show the different spirit of the Attic sculptor and of the society in which he lived and worked.¹

In the Amazon battle are several scenes of pathetic interest, where the womanly tenderness of some of the Amazons has triumphed over their warlike appearance, for they are endeavouring to save and befriend their wounded enemies. The Centaur battle, apparently, is not the one which took place at the wedding feast of Peirithous, but a raid on a village, for women with children are seen flying in every direction, and more especially seeking the protection of Hecate, whose triple statue (the one invented by Alcamenes) stands in a wild, desolate place, among rocks and scanty vegetation.

¹ Phigalian Room, British Museum.

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PART IV

THE APOTHEOSIS OF BEAUTY

"She looked on that gate of marble clear, With wonder that extinguished fear . . . For it was filled with sculptures rarest, Of forms most beautiful and strange, Like nothing human, but the fairest Of winged shapes whose legions range Throughout the sleep of those that are Like this same lady, good and fair. And as she looked, still lovelier grew Those marble forms; the sculptor sure Was a strong spirit, and the hue Of his own mind did there endure After the touch, whose power had braided Such grace, was in some sad change faded. She looked. The flames were dim, the flood Grew tranquil as a woodland river, Winding through hills in solitude: Those marble shapes then seemed to quiver, And their fair limbs to float in motion, Like weeds unfolding from the ocean."—SHELLEY. •

CHAPTER I

CEPHISODOTUS AND SCOPAS

AT the close of the fifth and the beginning of the fourth century B.C. a great change took place in the political and religious life of the Greeks, especially at Athens. The common peril, which had bound together the different states, and enabled them to withstand the overwhelming forces of the Great King. had long ceased to exist, and during the last years of the fifth century Athens and Sparta were desolated by civil war, the close of which left both of them too exhausted to maintain their former rivalry. Thebes, hitherto insignificant, rose into importance under two famous generals, Epaminondas and Pelopidas, and there and at the city of Megalopolis, founded 370 B.C., Art, of all kinds, and especially painting, flourished abundantly. The faith in the old gods was shaken, new forms of worship crept in, the shrines of Athene were deserted, while Aphrodite and Dionysus drew all men after them. Athens was the centre of refinement and culture, but no longer the home of Freedom and the keystone of united Hellas. The pervading spirit of the fifth century had been unity, the outcome of this unity was large, simple views on Life and Religion, and the highest expression of this religious unity was such a statue as Olympian Zeus. In the fourth century all this was changed, and Art, dedicated in name to the service of religion, served rather to display the skill of the sculptor and to aid the worship of ideal beauty, especially in the human form. The statues were still called gods, but their makers were more concerned in creating a handsome youth or a beautiful woman than in conveying any religious teaching, The change which now took place resembled that which occurred in Italy in the sixteenth century, when the artists, restricted by custom to religious subjects, chose by preference scenes like the martyrdom of St. Sebastian, which enabled them to paint the naked figure of a young man, and took for their models of the Madonna the most beautiful women of their acquaintance.

If we look back on the famous works of the fifth century, we find that they were all statues of the great gods, Zeus and Hera, joint rulers of the universe, and Athene, the all-wise, powerful virgin. In the fourth century Hermes and Apollo become the favourites, and appear as beautiful youths, whereas formerly they were represented as bearded men. In the same way Dionysus becomes the leader of drunken revels instead of the sober patron of Agriculture.

Another characteristic of the fourth-century work is the expression of emotion, now first introduced into the faces of Gods and Mortals, which had hitherto been confined to the lower creatures, Satyrs, Giants, and Centaurs. interesting to trace the development of this new idea from its earliest beginnings, until it culminates with the sculptures at Pergamum in the second century B.C., and then degenerates into the vulgar realism of Græco-Roman times. The dawn of that "Sentiment" which is the distinguishing feature of the fourth-century statues, first appears in the Athletes of the Poly-Hitherto, the position of all standing figures cleitan school. had been substantially the same, the shoulders square, the head erect, the eyes looking straight forward; the resemblance in this respect between the Doryphorus of Polycleitus and the "Apollo of Tenea" may not at first be obvious, but it comes out when the Doryphorus is compared with its immediate successors of the type of the Idolino and Westmacott Athlete. the square erect position tends to disappear, the Idolino having his head slightly inclined, and a tendency to lounge, standing on one foot more than the other, while both these peculiarities are well marked in the Westmacott Athlete. These and similar statues form a continuous series connecting the heavy stalwart Athletes of Polycleitus with the graceful youthful divinities of Praxiteles, in whom the lounging attitude increases to such an extent, that their bodies, no longer held

upright by a definite effort of will, relax into the double curve known as the S of Praxiteles. The causes of this alteration in the standing figure is, however, not entirely due to sentiment, but is partly the result of the material now employed. The colossal gold and ivory statues of the gods had been kept in position by a complicated arrangement of weights and pulleys in the hollow bronze. Athletes could support their own weight in the early stone images; figures and pedestal were carved from the same block. The graceful marble statue figures of the fourth century, however, were too heavy to stand on feet no longer planted firmly side by side, and it became necessary to introduce into the composition some kind of support, which generally took the form of a tree-trunk, though in the statues of Aphrodite the vase on which she hangs her drapery answers the same purpose. These supports were thus appropriately introduced as part of the composition, but in later times they became mere props, the existence of which you were expected to ignore.

With Scopas and Praxiteles, the great marble sculptors of this period, Sentiment develops into Pathos, and eyebrow and lip unite in the expression of intense emotion of various kinds.

A widely opened eye, in which the eyelid is scarcely visible, denotes alertness, the more the lid droops the greater is the expression of melancholy or fatigue. A knit brow betrays anger, while an upturned eye, a contracted eyebrow, and the head thrown back, express an intensity of anguish, physical or mental. Much of the serenity in the faces of the earlier statues, those of the supreme dwellers on Olympus, whose exalted position raises them above the interwoven joys and sorrows of poor humanity, is due to the level sweep of the brow and the calm forehead unfurrowed by care or passion. When these higher beings become susceptible to the various emotions which stamp their history on the countenance of frail mortals, then only they become individual and human.

The statue of Olympian Zeus conveyed the single idea of Majesty, and the Athene Parthenos of Wisdom, but the Hermes of Praxiteles, although a deity, might also be a human father with his first-born son. For his eyes as they turn away from the laughing child in his arms, gaze into futurity with that unspeakable sadness inseparable from earthly love, over which hangs always the shadow of parting.

With Scopas and Praxiteles, the art of the sculptor attained the highest perfection, and it was not until the latter half of the fourth century that signs of degeneration appeared, although the seeds of decay had long been present. The over-sentimental attitude of mind evinced in the work of the successors of these two great masters, so different from the robust, unemotional spirit of their predecessors, is characteristic of those periods in the history of Art when, the highest skill having been attained, there is no longer any enthusiasm; a stage which is invariably followed by degeneration.

This decline was, however, postponed for a time by the revival, at the end of the fourth century, of the earlier spirit in the person of Alexander the Great. The unity of Hellas, the antagonism to Persia, were the same as in the fifth century, though they now centred round a despotic monarch, and not a democracy. With the stir of battle against a foreign foe the heroic spirit again awoke, and the worship of the Great Gods took once more the position lately occupied by a sensuous worship of beauty, and a sentimental melancholy.

CEPHISODOTUS THE ELDER.

The first remarkable statue belonging to the fourth century is that of a draped goddess carrying a child, which if not altogether satisfactory from an artistic point of view, is exceedingly interesting as an example of a curious blending of styles. For here we still have the archaic traditions which clung so persistently to the statues of divinities, but somewhat modified by an expression of human emotion. The stiff draperies of the goddess resemble those of the Hestia Giustiniani, but she bends towards the child with a look of interest and affection altogether new in Greek art. In Egypt and India, mother and child had long been sculptured and painted as objects of worship, but to the hardy Dorian race, accustomed only to a direct appeal to their senses, the complex emotions con-

veyed by a subject of this kind would have met with no

response. These two figures, formerly called Leucothea and the infant Dionysus, have now been satisfactorily identified as the copy of a group made by Cephisodotus the elder to commemorate the peace of Leucas, concluded between Athens and Sparta in 375 B.C., after the battle of that name.

The goddess is Eirene (Peace), who holds in her arms the infant Plutus (Wealth), and the vase now in the hand of the child is an incorrect restoration of the cornucopia or horn of plenty in the original. This was the fabled horn of the goat Amalthea, the nurse of Zeus, who nourished him in a cave when hidden from the wrath of his father Cronus, and is for ever filled with what is most desired by its fortunate possessor. For this reason it



Eirene and Plutus. Munich.

has become the emblem of all abundance, but more especially of the fruits of harvest and vintage, which are of necessity associated with peace.

SCOPAS.

The sculptors immediately succeeding Cephisodotus are Scopas and Praxiteles; the former did not belong to Athens,

but was the son of Aristander, a bronze founder, a native of Paros, who lived about 400 B.C. The date given by Pliny for Scopas is probably incorrect, but in 350 B.c. he was working at the Mausoleum of Halicarnassus. We know that he made the pediments for the temple of Athene Alea, at Tegea, which was burnt in 304 B.C., and he is supposed to have remained in the Peloponnesus until 387 B.C. In 380 B.C. he settled in Athens. "where for thirty years he maintained a reputation for unparalleled power in rendering the human or divine figure not imposing but attractive, by the charm of bearing, and the expression of the feeling to which, for the moment, the person was most sensitive." Scopas alone of all Greek sculptors truly represents Hellenic genius as a whole, for although he is supposed to have studied first in the Peloponnesus, and afterwards at Athens, his style is his own, and cannot be said to belong to either school. Until the discovery of the sculptures of the temple of Athene Alea at Tegea, no authentic work of his was known, though history records many groups and single figures made by him, some of which have been identified with more or less certainty in existing statues. Pliny,² describing Scopas and other contemporary sculptors, says-

"But the highest reputation is enjoyed by his group in the temple of Cn. Domitius in the Flamian Circus, representing Poseidon himself, Thetis, and Achilles. Nereids seated on dolphins, huge fish or sea-horses, also Tritons and the rout of Phorcys, and sea-monsters, and many other creatures of the sea, all by the same hand; a group which would have been remarkable had it been the work of a lifetime. As it is, however, besides these above-mentioned and others of which we know not, there is by the hand of the same artist a colossal seated figure of Ares in the temple of Brutus Gallicus, close to the same Circus, besides a nude figure of Aphrodite, in the same place, which surpasses the famous Aphrodite of Praxiteles, and would make any other spot famous."

The appearance of the famous group in the temple can only be vaguely conjectured; the nearest approach to it is seen in a relief at Munich of much later date, but somewhat similar

¹ See p. 195.

² Pliny, N. H. xxxvi.

subject, the Marriage of Amphitrite; where an immense variety of line and curve is introduced by curly-tailed Tritons and rampant sea-horses plunging through rolling waves.

Tritons and Nereids are the inhabitants of the ocean, the stormy realm of Poseidon, and the latter are the daughters of Nereus, the old man of the sea, who knows all things, and had the power of changing himself into an infinite number of forms; he is described in the story of Heracles, who on his quest of the golden apples of the Hesperides comes to consult Nereus.

"And at the dawn he came into a bay,
Where the sea ebbed far down left waves of sand,
Walled from the green earth by great cliffs and grey;
Then he looked up, and wondering there did stand,
For strange things lay in slumber on the strand,
Strange counterparts of what the firm earth hath
Lay scattered all about his weary path.

Sea-lions and sea-horses and sea-kine,
Sea-boars, sea-men strange-skinned, of wondrous hair,
And in the midst a man that seemed divine,
For changeless eld, and round him women fair,
Clad in the sea-webs, glassy, green and clear,
With gems on head and girdle, limb and breast,
Such as earth knoweth not among her best."

Morris, The Earthly Paradise.

From the time of Scopas, this introduction of beautiful mysterious beings, half human, half divine, became very popular in art, as it enabled the sculptor to exercise his skill in expressing violent emotion of various kinds. This had already been done by earlier sculptors in Satyrs, Centaurs, and other grotesque and hideous monsters. The change now introduced was due to the discovery, that while violent emotion might be undignified and therefore unsuitable to gods or men, it was not incompatible with beauty and grace of a certain kind. Henceforth Fauns the haunters of woods, Mænads the followers of Bacchus in his character as a reveller, were favourite subjects. As in art, so in literature from classic times, through the Middle Ages to our own days, fancy has peopled the mountains, woods, rivers, and seas with creatures not human, still less divine, whose

power beyond that of mortals is yet limited, and who may be friendly or malignant in their influence according to their nature or special circumstances.

A Greek fourth-century head, lately found on the Acropolis at Athens, may possibly be a contemporary copy of the Aphrodite of Scopas, for it in no way resembles the type of the same goddess as represented by Praxiteles.

A replica of it had long been known in the Berlin Museum, but it was not until the discovery of the Greek original that it attracted any special attention, so inferior in every respect is the work of the Roman copyist. Set side by side it is impossible to doubt that both represent the same subject, but the one is the work of an artist, the other of a mechanic.

Scopas made two statues of Apollo, the one for the town of Chryse, the other for the people of Rhamnonte. The first of these, mentioned by Strabo, is figured on the coins of Troas, the god naked with one foot raised on a pedestal and a branch of laurel in his hand. This statue was called Apollo Smintheus, from a local legend of Apollo the Deliverer freeing the inhabitants from a plague of field-mice. The Apollo of Rhamnonte was accompanied by the Muses, and the whole group is said to have been transported to Rome after the battle of Actium. It appears likely that a statue of Apollo with the Muses, found at Tivoli, where he appears robed in a long Ionic chiton and carrying a lyre, derives its origin from this Apollo Citharædus of Scopas.

The appearance of the bronze statue of Aphrodite Pandemos, which stood in the temple at Elis, beside the gold and ivory Aphrodite Ourania of Pheidias, is well known from copies which remain on coins, mirrors, and red figure vases. The goddess, here represented draped and riding on a goat, is entirely unlike the Greek Aphrodite, and the sculptor must have been influenced by some local tradition probably Oriental in origin and connected with the worship of Astarte.

Scopas also made a statue of a Bacchante or Mænad which was much admired, but which cannot now be identified with any existing statue. There are many beautiful reliefs belonging to Græco-Roman times containing similar subjects, and it is

only from these that some idea may be obtained of the raving Mænad described by Callistratus, who asks, "Who is she? A Bacchante. Who sculptured her? Scopas. Who has filled her with this furious folly, Scopas or Iacchus? Scopas."

A relief in the British Museum and another in Rome contains a graceful draped figure of a nymph, who, like Agave and her companions described in the *Bacchanals* of Euripides, has torn in pieces a young calf or kid. Her tresses, bound neatly round her head and secured by a fillet, do not correspond, however, in wildness to "the bright hair uplifted from the head of some fierce Mænad"—a type rather to be sought for in a naked figure with clashing cymbals, who, in a relief at Naples, leads a procession in honour of Dionysus the god of wine and revelry. The figures in this group move in a sort of rhythmic dance which will before long break forth into a wilder measure.

"Loitering and leaping, With saunter, with bounds, Flickering and circling In files and with rounds. Gaily their pine-staffs green Tossing in air. Loose o'er their shoulders white Showering their hair, See the wild Mænads Break from the wood, Youth and Iacchus Maddening their blood. See through the quiet land Rioting they pass, Fling the fresh heaps about Trampling the grass. Tear from the rifled hedge Garlands their prize, Fill with their sports the field, Fill with their cries."-MATTHEW ARNOLD.

The tradition of these graceful female figures dancing in wild ecstasy of emotion, with flying hair and wind-blown drapery, originated by Scopas, was carried on through Græco-Roman times, appears in the wall-painting at Pompeii, and was revived

in the Middle Ages in the dancing angels of Luca della Robbia and Botticelli.

THE ARES LUDOVISI.

Scopas made a statue of Ares, the God of War, for Pergamum, sometimes said to be represented in the Arch of Constantine



Ares Ludovisi. Rome.

at Rome. The Ares Ludovisi also may possibly be a copy of an original by Scopas, who is said to have been the first sculptor to introduce into the round this position, where the hands clasped round the knees form a series of broken lines. It is more probable, however, from the style that this statue is Hellenistic work of the school of Lysippus, and that Ares was here accompanied by Aphrodite, for the little Eros who plays round his knees indicates that this is the fierce God of War subdued and tamed by Love.

Ares was the son of Zeus and Hera. In the *Iliad* he appears fighting on the side of the Trojans in fierce combat with Athene.

"Then no longer stood they asunder, for Ares piercer of shields began the battle, and first made for Athene with his

golden spear and spake a taunting word: 'Wherefore, O dogfly, dost thou match gods with gods in strife with stormy daring as thy great spirit moveth thee? Rememberest thou not how thou movest Diomedes Tydeus' son to wound me, and thyself didst take a visible spear and thrust it straight at me and

pierce through my fair skin? Therefore deem I now that thou shalt pay for all thou hast done.' Thus spake he, and smote on the dread tasselled ægis that not even the lightning of Zeus can overcome, therein smote blood-stained Ares with his long spear. But she, giving back, grasped with stout hand a stone that lay upon the plain, black, rugged, huge, which men of old time set to be the landmark of a field; this hurled she and smote impetuous Ares upon the neck and unstrung his limbs. Seven roods he covered in his fall, and soiled his hair with dust, and his armour rung upon him."

In archaic art, Ares, like Hermes and Apollo, was a middleaged, bearded man, and in early vases he wears the armour of a hoplite. His companions are Discord, Fear, and Terror, who were represented with wings, Terror having frequently the head of a lion. Ares was not a very popular subject in Greek art; the numerous statues of him belong to Roman times, for the Latin people not only boasted their descent from the God of War, but also regarded him as the presiding deity of spring. The sparrow, ox, wolf, and war-horse were sacred to him.

THE NIOBE GROUP.

To Scopas is usually ascribed the group of Niobe and her Children, in the Uffizi Gallery at Florence, which contains at present seventeen statues, several being duplicates. Twelve of them were found near the Lateran at Rome, and are supposed to have been brought from Seleucia in Cilicia by Sosius, about 38 B.C. Probably they formed part of a temple or tomb, for, from the unfinished appearance of their backs, it is quite certain that they were not intended to be seen from behind. The present statue of Niobe is a Roman copy by an inferior workman, and it is instructive to compare it on these grounds with a Greek original in the Vatican, the Chiaramonti Niobid, which represents one of the daughters of Niobe, and is a very fine example of fourth-century work. Even the copyist could not spoil the beautiful pose of the unhappy mother, nor the agonized expression of her face as she vainly appeals to heaven for the

life of the last and best-loved of her children, whom she endeavours to hide in her sheltering motherly arms; but if you examine the details the inferiority of the work at once becomes The folds of her drapery are mere mechanical grooves scooped out with the chisel; they are of the same width throughout, begin and end without any special reason, and the person who made them could never have studied the effect of wind on loose drapery. If the three somewhat similar draped statues belonging to the fifth, fourth, and third centuries B.C., the Iris of the Parthenon, the Chiaramonti Niobid, and the Nike of Samothrace, 1 are compared together, it may easily be seen that in the floating garments of these figures every fold has a direct purpose, is at first faintly indicated, then gradually widens, and finally melts away into the general mass. The impression of greater repose of the earlier statue is due to the larger number of perpendicular lines, the short horizontal ones when added producing what is called a cross rhythm, which in the Nike of Samothrace is carried to excess.

Niobe, the daughter of Tantalus and wife of Amphion, the famous lute-player of Thebes, had six fair daughters and six stalwart sons, and as she gazed upon them in their beauty her heart was lifted up and she boasted herself superior to Leto, the mother of two children only. For this presumption Apollo and Artemis slew with their swift arrows the children of Niobe, and the unhappy woman, transfixed with grief and horror, was turned into a stone. On Mount Sipylus, near Smyrna, is a prehistoric figure which modern scholars tell us is Cybele, the great earth goddess of the Phrygians, but throughout ancient history it was said to be the weeping mother, whose tears still fall and form the spring which bubbles up at her feet.

This legend of Niobe brings before us in the most forcible way, that idea so prominent in the Greek religion: the swift vengeance which falls on the presumptuous mortal who dares to put himself on an equality with the Gods. The story is first told by Homer²—

[&]quot;Even fair-haired Niobe, she whose twelve children perished

¹ See illustration, p. 277.

² Iliad, xxiv. 604-637.

in her halls, six daughters and six lusty sons. The sons Apollo in his anger against Niobe slew with arrows from his silver bow, and the daughters Archer Artemis, for that Niobe matched herself



Niobe and her youngest daughter. Uffizi:

against fair-cheeked Leto, saying that the goddess bare twain but herself many children; so they, though they were but twain, destroyed the others all. Nine days they lay in their blood, nor was there any to bury them, for Cronion turned the folk to stone. Yet on the tenth day the gods of heaven buried them...

"And somewhere now among the cliffs, on the lonely mountains, even on Sipylus, where they say are the couching-places of the nymphs that dance round Achelous, there she, albeit a stone, broodeth still over her troubles from the Gods." 1

Æschylus, Sophocles, and many other poets have dwelt on the same heart-rending theme.

"I heard of one most piteous in her ending,
That stranger, child of Phrygian Tantalus,
On heights of Sipylus enchained
By clinging tendrils of the branching rock,
Who day and night unceasingly
Mid drizzle of rain and drift of snow
Slow wasting, in her place
Stands, as the tale is told,
Her lids surcharged with weeping, and her neck
And bosom drenched with falling of her tears.
A fate most like to hers
Seals up with sleep these eyes of mine."

And again in the third century B.c. Meleager sings-

"Daughter of Tantalus, hearken my words, a message to mourn, Hear from my lips the pitiful tale of thy woe, Loosen thine hair, poor mother, that barest in deity's scorn Many a boy for Phœbus to mark with his bow.

Now not a son is left thee. Fresh horror, for what do I see?

Out and alas, a slaughter that spares not the maid.

One in the arms of her mother, and one as she clings to her knee.

One on the ground, and one at the breast unafraid,

One faces death with a shudder, erect; one bends on the dart,

Last, there is one that looks on the daylight alone,

Niobe, she that awhile loved boasting, with fear at her heart

Stands yet quick a breathing mother of stone."

¹ Iliad, xxiv. 604.

TEMPLE OF ATHENE ALEA AT TEGEA IN SPARTA.

The old temple of Athene Alea at Tegea, built by Aleos, was destroyed by fire in the second year of the ninety-sixth Olympiad, 395 B.C., and the Tegeans raised upon the ruins a magnificent structure of white marble which Pausanias tells us surpassed all other temples in the Peloponnesus in size and magnificence. He himself admired it greatly, and gives a lengthy and minute description of the details. Speaking of the columns, he says the first order is Doric, the second Corinthian, while outside the temple are columns of the Ionic order. It contained statues of Asclepius the Healer, and Hygieia the Goddess of Health,





Heads from the Temple of Athene at Tegea. Athens.

from the hand of Scopas, who also was the sculptor of the pediments, some fragments of which have been already found. The amount of soil over the ruins is not great, and it is very unfortunate that, owing to difficulties with the present owners of the land, the excavations begun on this spot have not been continued.

The subject of the eastern pediment was the hunting of the Calydonian boar; that of the western, the combat between Telephus son of Heracles, and the hero Achilles. There are two versions of the former legend. The Tegean pediment contains the later one.

¹ Pausanias, viii. 45, 4.

The goddess Artemis, angry with Oineus, king of Calydon, who had neglected to sacrifice to her, sent a fierce boar to ravage his territory. Meleager, who was a companion of Jason in his quest of the Golden Fleece, on his return home collected a band of heroes to assist him in putting an end to this plague. Among them came Atalanta, a famous huntress, who was the first to wound the boar, which was afterwards killed by Meleager.

"For Artemis of the golden throne had brought a plague upon them, in wrath that Oineus offered not the harvest first-fruits or the fat of his garden land; for all the other gods had their feasts of hecatombs, and only to the great daughter of Zeus offered he not, whether he forgat or marked it not; and therein sinned he sore in his heart. So the archer goddess was wroth and sent against him a creature of heaven, a fierce wild boar, white-tusked, that wrought sore ill continually on Oineus' garden land; many a tall tree laid he utterly low, even root and apple-blossom forthwith therewith. But him slew Meleager the son of Oineus, having gathered together from many cities huntsmen and hounds, for not of a few men could the boar be slain, so mighty was he; and many a one brought he to the grievous pyre."

The hide and tusks of the slain monster, presented to the maiden by the enamoured hero, were hung up by her in the older temple, and when that perished in the flames were transferred to the new one, where they were shown to Pausanias in confirmation of the local legend so ably represented in stone by the cunning hand of Scopas.

CHAPTER II

PRAXITELES

The second great master of the fourth century B.C. is Praxiteles, a younger contemporary of Scopas. He was an Athenian by birth, the son of Cephisodotus, the sculptor of Eirene and Plutus, though he appears to have worked in the Peloponnesus in his youth. We know little about his family except that he had a son named Cephisodotus, called the Younger, to distinguish him from his grandfather.

The chronology of his works is uncertain, but in 362 B.C. he made a group of Leto, Apollo, and Artemis for the temple of Hera at Mantinea, to commemorate a battle fought there. It is also supposed that in 350 B.C. he travelled in Asia Minor, and while there made an altar for the temple of Artemis at Ephesus. Certain it is that soon after this time he settled in Athens, where he remained until his death, and with "consummate art informed his marble figures with the passion of the soul." 1

This sculptor worked chiefly in marble, and his statues were tinted so as to add beauty of colour to that of form; in thus colouring them he was assisted by the painter Nicias. In the fifth century the methods of workers of bronze and marble had been the same; but now, under the special influence of this master, a method of treating the surface of the marble was introduced which distinguishes all genuine work of the fourth century.

Amid so much mere guess-work and conjecture it is delightful to be able to record the existence of one Greek original by the hand of a celebrated master, made at a time when marble

¹ Diodorus, xxvi.

sculpture had reached a point of perfection which has never since been excelled. This is the celebrated statue of Hermes carrying in his arms his brother the infant Dionysus, which is known from historical evidence to be the work of Praxiteles, for Pausanias, while describing the temple of Hera at Olympia, says—

"And there are statues also of Leto and Fortune and Dionysus and a winged Victory; who designed them I cannot tell, but they appear to me very antique. What I have enumerated are in ivory and gold; but in later times there were other statues placed in the temple of Hera; as a stone HERMES CARRYING DIONYSUS AS A BABE, by Praxiteles." 1

In the cella of this ancient temple, with broken limbs but uninjured features, the German excavators with unparalleled but well-deserved good fortune found the very statue here described. The beautiful texture of the surface of the marble, the roughly blocked yet effective treatment of the hair, so different from the bronze work of Polycleitus, the beauty and refinement of face and form, admit no possible doubt that this was the personal creation of the greatest sculptor of the fourth century, he "who called the gods down to earth and clothed them in the flesh of beautiful humanity."

It is difficult to believe that this statue could have been painted, but a tinge of red still clings to the lips and hair, and the marks on the foot found later show that he wore sandals of gilt bronze.

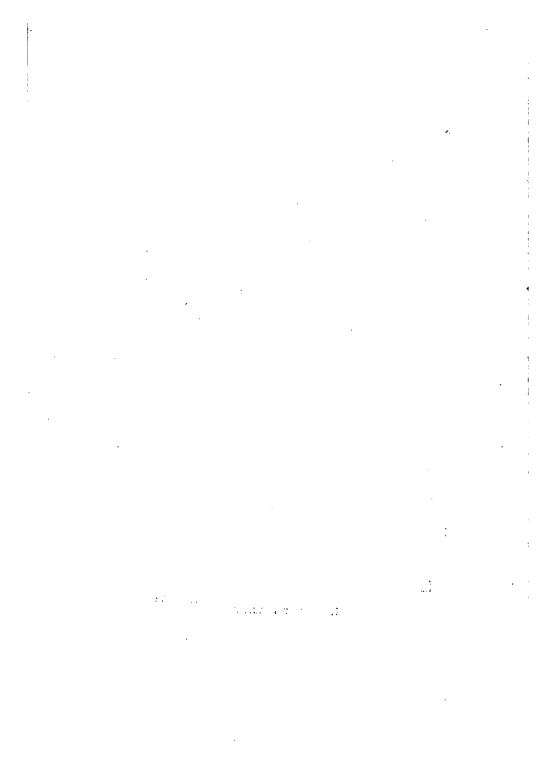
Before the discovery of this Hermes at Olympia, on May 8, 1877, many statues of Hermes were known which, from their resemblance to each other, were evidently derived from a common source. We know now that this was the Hermes type established by Praxiteles, as was the type of Zeus by Pheidias in the preceding century.

Like the Idolino and his companions who form a connecting link between the Doryphorus and Diadumenus of Polycleitus, and the Apollo, Hermes, and Eros of Praxiteles, the various statues known as the Hermes Belvedere, the Farnese Hermes, and the Hermes of Andros manifest the gradual alteration of the Praxitelean type into that of his successor Lysippus. The true Praxitelean type as represented by the Hermes of Olympia

¹ Pausanias, v. 17, 3.



HERMES OF PRAXITELES.



could never be taken for that of Lysippus, but in the Hellenistic and Roman copies of famous statues the special features in the work of both sculptors have been combined in such a



Silenus and Dionysus. Louvre.

manner that it becomes impossible to decide to which school or period the original belonged. In the well-identified statues of Praxiteles the faces are oval, the bodies longer and more slender than those of Polycleitus, while the hair is blocked out with the marble treatment peculiar to the fourth century, invented probably by himself.

To Cephisodotus, the father of Praxiteles, belongs the credit of being the originator of that particular form of group (first illustrated by Eirene and Plutus, and then by the Hermes and Dionysus of Praxiteles) which stands midway between the single statue and the complicated groups of a later period.

An interesting point in connection with the Eirene and the Hermes is the marked inferiority of the child in both instances. This is partly explained in the case of Hermes by the fact that the child is here an attribute

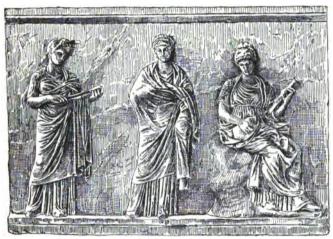
only of the larger figure, but it is characteristic of this period in the history of Greek sculpture.

The statue of the infant Dionysus in the arms of the Satyr Silenus, found in the sixteenth century in the Gardens of Sallust in Rome, shows admirably how different is the artistic conception of a very similar subject in sculptures of the Græco-Roman period. Here the relative proportion of the figures is in perfect harmony, the attention of the Satyr is concentrated on his precious burden; no hidden meaning, no religious teaching is conveyed.

The sculptors of the fourth and fifth centuries in their search for absolute perfection cared little to bestow any pains on the immature limbs and undeveloped features of children, but represented them like dolls, or men and women on a smaller scale. The one possible exception to this rule is the small Eros head in the British Museum, which Professor Ernest Gardner considers to be Attic work of the fourth century.

The Sculptured Slabs from the Temple of Mantinea, though of secondary importance when compared to the Hermes, are vet exceedingly interesting as having been directly inspired. and possibly executed, by Praxiteles himself in his youth. The historical evidence is very clear, for Pausanias says, that "the temple contained statues of Leto and her children made by Praxiteles, and that on the base which supports the group are represented the Muses, and Marsyas playing on the flute." The three reliefs with this subject have escaped destruction owing to their having been turned face downwards in the floor of a Byzantine church where they were used as pavingstones. One contains Apollo, a dignified seated figure holding a lyre, who still preserves some of the conventional archaism peculiar to religious statues, in front of whom stands Marsvas in the half-retreating, half-advancing attitude familiar to us from the statue of him by Myron. Between them, carrying in his hand a knife, is a bearded figure whose dress marks him as a slave of alien race, entrusted with the execution of the horrible punishment inflicted by the god on his unsuccessful rival. Six graceful figures, one seated, of the Muses, the musical companions of Apollo, occupy the other two slabs. The subject is therefore unmistakably the flaying of Marsyas, who had dared to challenge Apollo to a musical contest. It is with the arrangement of the slabs that a difficulty arises. To complete the recognized number

of the Muses it has been suggested that there should be a



The Three Muses.



Apollo and Marsyas.

fourth slab containing three more figures, and a fourth slab would also be necessary if, as is sometimes supposed, they were

employed to decorate the four sides of a square. The number of the Muses need not, indeed, offer any difficulty, for it often varies, but in the arrangement of the composition itself it does appear likely that there might be yet another slab, even if all four were placed not on the sides of a square, which would detract greatly from the beauty of a most charming and harmonious composition, but in a continuous row on the front of the large base, which supported the group of Leto and her children. There are several instances of this sort of decoration in the works of Pheidias and his pupils, and a very long base supporting four statues has recently been found near Lycosura.

The arrangement proposed by Professor Waldstein is as follows: that the two slabs containing Apollo and the seated Muse should occupy the centre of the composition, the remaining slab being placed on the right hand; thus the missing portion if placed on the opposite side would complete the composition. This theory, though not universally accepted by archæologists, is borne out by the position of the heads in the extant figures, which are seen to the best advantage when so arranged.

The Muses were the daughters of Zeus and the Uranid Mnemosyne; they were the patronesses of the Arts and Sciences, Music, Poetry, and Song, and in this capacity they accompany Apollo. The number was fixed by Hesiod at nine, and they thus appear on the François vase of Clebius, made about 600 B.C. Pausanias describing the Chest of Cypselus and the throne of Apollo at Amyclæ, speaks of nine, but the group executed by Ageladas, Canachus, and Aristocles, described in an epigram by Antipater of Sidon, had three only.

"Here stand we Muses three; one bears in her hand the flutes, one the barbitos, one the lyre. The Muse of Aristocles holds the lyre, that of Ageladas the barbitos, that of Canachus the reed that makes music."

As might be expected in a sculptor famous for creating out of marble beautiful, youthful forms, Praxiteles is especially noted for his statues of Aphrodite. The worship of Aphrodite, whom the Greeks called Goddess of Love and Beauty, is one of the oldest in the world, and came to Greece from Cyprus, where at Paphos she had a famous temple built by the Phænicians on the same plan as the temple of Solomon at Jerusalem.

In Lemnos, Aphrodite was called the wife of Hephæstus, but at Thebes of Ares. She had many mortal lovers, among whom were Anchises, the father of Æneas, and Adonis, a beautiful youth who had hardly attained manhood ere he fell a victim to the tusks of a wild boar. Where his blood stained the earth sprang up the flower Anemone, and Aphrodite, inconsolable for his loss, obtained of the gods this favour, that her lover might return to her for part of the year, dwelling during the other half in the chill regions of the dead. Adonis, therefore, like Persephone, typifies the life in death of vegetation, and festivals in honour of his return to life were held in the early summer, while his death in winter was commemorated in mourning Adonis songs.

Legends similar to that of Aphrodite and Adonis are of very ancient origin, and a beautiful youth snatched away from life by cruel destiny is associated under various names with the great Nature goddesses of Phrygia and Asia Minor. Homer, in the description of the harvest scene on the shield of Achilles, says—"And in the midst of them a boy made pleasant music on a clear-toned viol, and sang thereto a sweet Linus song, while the rest, with feet falling together, kept time with the music and song." This shows that the custom of mourning for a dead youth existed even in his day; and what is perhaps more remarkable is that it exists still. At Palermo the citizens celebrate the death and resurrection of Adonis, by planting in boxes quick-growing crops called "the gardens of Adonis," and to such a custom Shakespeare refers, when he says—

"My promises are like Adonis' gardens,
That one day bloomed and fruitful were the next."

Moreover, the procession of the Corpus Christi, when the body of the dead Christ is carried in procession through the streets on Good Friday, is the old pagan celebration of the death of Adonis adapted to the Christian ritual.¹

Bion, charged by Aphrodite in a dream to instruct her son ¹ At Ravello boxes of green corn are still placed in the cathedral round the effigy of the dead Christ.

Eros, but who in so doing was himself taught of love, has left a lament on the death of the beautiful and well-loved youth.

"I mourn Adonis dead, lovely Adonis,
Dead, dead Adonis—and the Loves lament.
Sleep no more, Venus, wrapped in purple woof—
Wake, violet-stoled queen, and weave the crown
Of death—'tis Misery calls,—for he is dead.
The loveliest one lies wounded in the mountains,
His white thigh struck with the white tooth; he scarce
Yet breathes; and Venus hangs in agony there.
The dark blood wanders o'er his snowy limbs,
His eyes beneath his lids are lustreless,
The rose has fled from his wan lips, and there
The kiss is dead which Venus gathers yet."

A small leaden image of this goddess, found at Hissarlik, the ancient site of Troy, is evidently of Oriental origin, for she appears naked, and her hands crossed on her breast denote her as a Nature goddess emblematical of fertility. Under this aspect, but bearing various names, Ashtoreth, Melitta, Astarte, Anahit, she was worshipped throughout Asia Minor and the surrounding countries, Egypt, Babylonia, Assyria, and Phœnicia, and always with similar rites.

In the fifty-third Olympiad, a merchant of Naucratis named Herostratus, returning from a pilgrimage to Paphos, brought back with him a small terra-cotta image of the goddess clasping to her breast a dove, which statue, considered to be miraculous, was dedicated by him in the temple of the goddess.

The Greek temples containing the oldest statues of this goddess were situated in those places that had most direct communication with the East, Cytherea, Argos, and Athens. Canachus, we learn, made a statue of the goddess in gold and ivory, wearing on her head a *polos*, and holding in one hand a poppy and in the other an apple, which probably resembled the figures from Cyprus.

In the Homeric hymn she is thus described—"She wears a veil more brilliant than the light of fire, bracelets and earrings; her neck is hung with necklaces of gold, and her delicate bosom shines like the moon." For several centuries the Greek artists

always represented her as clad in a long *chiton* which, though sometimes sufficiently transparent to show the outline of her limbs, draped her from head to foot.

During the fourth century, with the increase of luxury and refinement, the worship of Aphrodite the beautiful Goddess of Love became universally popular.

CELEBRATED STATUES OF APHRODITE.

Pliny says-"In my account of bronze workers I have mentioned the date of Praxiteles, who surpassed even himself by the fame of his work in marble. His works may be seen in Athens in the potters' quarter, but the Aphrodite, to see which many have sailed to Cnidus, is the finest statue not only by Praxiteles, but in the whole world. He had made and was offering for sale two images of Aphrodite, one whose form was draped and was therefore preferred by the people of Cos, to whom the choice of either figure was offered at the same price, as the more chaste and severe, while the other which they rejected was bought by the Cnidians and became immeasurably more celebrated. King Nicomedes wished to buy it from the Cnidians, and offered to discharge the whole debt of the citizens, which was enormous, but they preferred to undergo the worst, and justly so, for by that statue of Praxiteles was Cnidus made famous."1

"The shrine which contains it is quite open, so that the image, made, it is believed, under the direct inspiration of the goddess, can be seen from all sides, and from all sides is equally admired," for "the goddess stands in the midst of her shrine, and a disdainful smile plays gently over her parted lips." This is Aphrodite born of the sea-foam, naked as she appeared on the day when Hesiod tells us "she gently landed on the Cyprian shore." Almost on the spot where once stood her famous shrine, at certain seasons of the year the shore is still covered with masses of foam, shining with rainbow hues under the rays of the sun.

To form any idea of the most perfect work of the most artistic of sculptors is now impossible, though several copies exist of

¹ Pliny, N. H. xxxiv.

² Lucian, Erot. 13.

the far-famed APHRODITE OF CNIDUS. The best of these are the one in the Vatican, now disfigured by a tin drapery over the lower limbs, and one at Munich. These copies, inferior as they are, still preserve some of that sweet unconsciousness which must have been the special charm of the original, but there







Aphrodite of the Capitol. Rome.

could be no better example of the gradual deterioration from the high ideals of a great master in the hand of his successors than is afforded by two well-known statues that claim direct descent from the Aphrodite of Cnidus.

These are the APHRODITE OF THE CAPITOL and the MEDICEAN

APHRODITE (Venus de Medici), the first belonging to the Alexandrian, the second to the Græco-Roman period of sculpture. In the Medicean Aphrodite more especially, all the simplicity has vanished, and with it the divinity; the beautiful humanity alone remains. Probably the best idea of the gracious sweet-



Medicean Aphrodite. Florence.



Petworth Aphrodite. London.

ness of the divine image is to be obtained from two marble heads, both of them Greek originals, the Petworth Aphrodite and a small head of Aphrodite from Olympia. The first of these possesses all the qualities that one would expect in an artist celebrated for his skill in representing idealized youthful

beauty in either sex. The hair is blocked out in the same way as in the Hermes, the surface of the marble has the same delicate texture, and the features bear a strong resemblance to the copies of the Aphrodite of Cnidus. The head from Olympia, though small in size, is of exquisite beauty, and though the turn of the head is in the opposite direction, in other respects resembles the Petworth Aphrodite. The eyes of both have the lower lids drawn up slightly, with the peculiar expression described by the ancient writers as the especial charm of the Queen of Love.

"O close, O close there, in the hill's grey shade,
She stood before him with her wondrous eyes
Fixed full on his; all thought in him did fade
Into the bliss that knoweth not surprise,
Into the life that hath no memories,
No hope and fear; the life of all desire,
Whose fear is death, whose hope consuming fire.

Naked, alone, unsmiling, there she stood,

No cloud to raise her from the earth, her feet
Touching the grass that his touched, and her blood
Throbbing as his throbbed through her bosom sweet;
Both hands stretched out a little, as to meet
His out-stretched hands; her lips each touching each;
Praying for love of him, but without speech."—Morris.

There are a very large number of statues called Aphrodites in museums and in the possession of private persons all over the world, but some of these were intended for Nike, and not the Goddess of Love. In most cases, the arms of the statues having been broken off, they cannot be distinguished by their attributes, and no early originals having been preserved, they have been restored according to the taste of those into whose hands they happened to fall. Among these the best-known examples are the Aphrodite of Capua and the Nike of Brescia.

The Aphrodite of Capua is a very beautiful marble statue, crowned with a diadem, and from the position of her arms should hold a shield, which, if she be really Aphrodite, she would use as a mirror to reflect her charms. It is possible, however, that, like the Nike of Brescia, a statue of the same class, which belongs to the first century A.D., the shield was

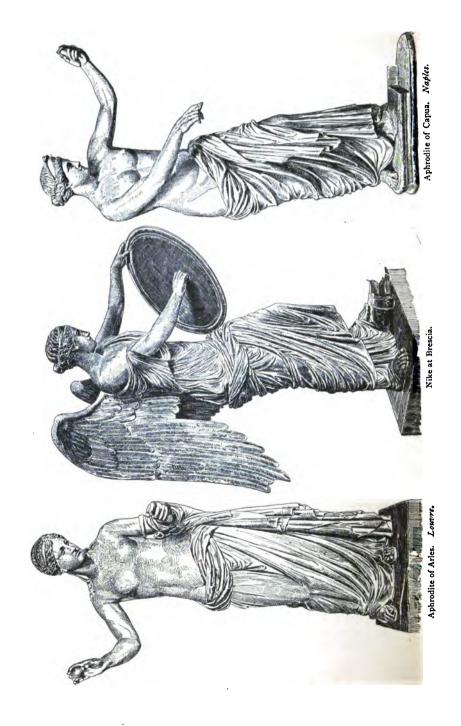
used as a tablet to record the victories of a conquering general, who, in the case of the Nike of Brescia, was the Emperor Vespasian. The origin of this armed Aphrodite is unknown. Some consider that it was derived from a statue at Corinth, which appears on coins, and was worshipped with the Oriental rites of Melitta and Ashtoreth; others again believe it to be the type originated by Scopas. Many poems have been written in praise of this goddess, and to the Aphrodite of Capua may fitly be applied the following lines of Shelley—

"Muse, sing the praise of crownéd Aphrodite, Who wakens with her smile the lulled delight Of sweet desire, taming eternal kings Of heaven and men, and all the living things That fleet along the air, or whom the sea And earth with her maternal ministry Nourish innumerable. Thy delight All seek of crownéd Aphrodite."

The undraped statues of Aphrodite probably derive their origin from the Aphrodite of Cnidus, but the original of those statues whose lower limbs are enveloped in the soft folds of a long scarf or mantle is unknown. To this class belong the statues known as the Townley Aphrodite and the Aphrodite of Arles. The first of these receives its name from the collection of which it formed a part; the second, since restored, holding an apple in her hand, was found in the theatre of the ancient city of Arles, and may be thus described in the words of Rossetti, the painter poet—

"She hath the apple in her hand for thee,

Yet almost in her heart would hold it back;
She muses, with her eyes upon the track
Of that which in thy spirit they can see,
Haply, 'Behold, he is at peace,' saith she;
'Alas, the apple for his lips, the dart
That follows its brief sweetness to his heart...
The wanderings of his feet perpetually.'
A little space her glance is still and coy;
But if she gives the fruit that works her spell,
Those eyes shall flame as for her Phrygian boy;
Then shall her bird's strained throat the woe foretell,
And her far seas moan as a single shell,
And her grove glow with love-lit fires of Troy."—ROSSETTI,



STATUES OF EROS.

Praxiteles made three statues of Eros, the son of Aphrodite, who is constantly associated with her, and who at this period was represented as a beautiful youth. Later on in the history of sculpture he became a little wanton boy, his personality is

divided, and the little Loves were introduced, so popular at every subsequent period of Art.

Two of these statues are still known, the third. mentioned by Callistratus, possibly represented bv Eros Farnese in the Louvre, cannot be satisfactorily traced. first was a nude Eros. made for Parium on the Propontis, which equalled in fame the Cnidian Aphrodite. This was Love in his gentler aspect as a child, who has not yet learned the dread power of his arrows, deadly in their aim as those of Apollo. It is supposed to survive in the GENIUS BORG-HESE, in the Louvre,



Eros. Vatican.

which is very like the Eros on the coins of Parium. The second represented the God as a youth armed with a bow of the type represented by the Eros Centocelli, called the Genius of the Vatican. Pliny says of it—1

"By Praxiteles also is the Eros which Cicero threw in the teeth

¹ Pliny, N. H. xxxvi. 20.

of Verres (he accused him of having stolen it), which formerly drew travellers to Thespiæ." This is a statue we know from an anecdote, that Praxiteles himself valued highly.

It was dedicated in the temple at Thespiæ by Phryne, and became the glory of that ancient city. Phryne is said to have received it as a gift from Praxiteles, who was her lover. Hence it naturally became the subject of many epigrams. A famous one written on the base of a copy of the statue runs thus—"The love which torments him Praxiteles has in me represented to the life, for he has drawn my image from his own heart. As the price of myself he has given me to Phryne, from whose keeping I now dart forth my charms, no longer with arrows but with glances."

The wounds inflicted by the arrows of the cruel God of Love have been the theme of many poems, especially in the golden age of Elizabethan poetry, when, besides Shakespeare, the central sun, there was a galaxy of minor poets.

"At Venus' entreaty for Cupid, her son,
These arrows, by Vulcan, are cunningly done.
The first is Love, as here you may behold,
His feathers, head, and body are of gold;
The second shaft is Hate, a foe to Love,
And bitter are his torments for to prove;
The third is Hope, from which our comfort springs,
His feathers they are pulled from Fortune's wings;
Fourth, Jealousy in basest minds doth dwell:
His metal Vulcan's Cyclops sent from Hell."—PEAKE.

"Though little be the god of Love,
Yet his arrows mighty are,
And his victories above
What the valiant reach by war.
Nor are his limits with the sky;
O'er the Milky Way he'll fly,
And sometimes wound a deity."—SHIRLEY.

"Oh, turn thy bow!
Thy power we feel and know;
Fair Cupid, turn away thy bow!
They be these golden arrows
Bring ladies all their sorrows;
And, till there be more truth in men,
Never shoot at maid again."—FLETCHER.

Among the favourite subjects of this sculptor were his Fauns and Satyrs, the ideal representations of those half-human creatures which in earlier times were coarse monsters of the



Satyr. Dresden.



The Capitoline Faun. Rome.

Marsyas type, but who now become graceful youths, whose animal nature is indicated by slightly-pointed ears.

Praxiteles made a marble Satyr for Megara, of which we know nothing further, and a bronze one for Athens, sometimes identified with a Satyr holding a wine-cup at Dresden, but more often with the Satyr or Faun of the Capitol, who has thrown

over his shoulder a leopard's skin, and holds in his right hand a pipe on which he has been playing.

"There is a street leading from the Prytaneum, called the Street of Tripods; the place takes its name from the shrines large enough to support tripods, which stand upon them. These are of bronze, but the shrines contain many valuable works of art, among which is a Satyr of which Praxiteles is said to have been exceedingly proud."

The following anecdote in reference to this statue and the Eros of Thespiæ has been recorded. Phryne desired that her lover should show his devotion by giving to her the work he prized most. He, however, refused to tell her on which of his statues he set the highest value. She therefore devised a cunning scheme by which she might arrive at the knowledge she desired. On a certain occasion, Praxiteles being absent from home, a slave came running to announce to his master the terrible news that the house was on fire. In his anxiety to know what had been saved from the flames, the sculptor betrayed to the wily lady that among all his works he set the highest value on these two. She chose the Eros for herself, and dedicated it, as already related, in the temple at Thespiæ.

APOLLO SAUROCTONUS.

Praxiteles also made a statue of Apollo of very youthful effeminate aspect; "the god is lying in wait for a lizard which steals up to him, and which he is about to strike with an arrow." It is not known what incident is here represented, but, according to a popular legend, Galeos the lizard was the son of Apollo and Themisto, and from him were descended a family skilled in divination.

There are three well-known copies of this subject, varying slightly in unimportant details; the best, now in the Louvre, belonged to the Borghese family; another somewhat smaller found by Gavin Hamilton, is in the Vatican; while the third, a bronze statuette, came from the Aventine, in the neighbour hood of the baths of Caracalla.

¹ Pausanias, i. 20.

² Pliny, N. H. xxxiii.

A statue of Hypnos, the God of Sleep, is also sometimes ascribed to Praxiteles, to whom therefore may be attributed a new conception of the deity worshipped from very early times at Træzen, Chalcioce, and Epidaurus. Before the fourth century his wings were on his back, but in a statue at Madrid, and a bronze mask in the British Museum, the wings of the nighthawk, who flies without sound, rest upon his brows.

Another beautiful winged head, classed by Collignon with the works of the school of Praxiteles, is the MEDUSA RONDANINI. The original conception of the Medusa was a monster whose



Medusa Rondanini. Munich.

grotesque ugliness struck horror into the heart of those who dared to gaze upon her, but in the fourth century, when a love of beauty was paramount, and the crude ideas of a semi-barbaric people were exchanged for a condition of civilization and culture unique in the world's history, the conception of Medusa was also modified to suit the prevailing taste. Then it was no longer her ugliness, but her awful beauty which froze into stone whoever beheld her. The snakes which once wreathed in mad confusion round her distorted countenance, now coil gracefully beneath her delicately-rounded chin, and unite with the wide wings above her brow to form a kind of head-dress. No words

but those of Shelley's can adequately express the deathly stare of those widely-opened eyes, the agony of those tortured lips, whose silence expresses more forcibly than speech that death itself would be a happy release from woes unutterable.

> "It lieth, gazing on the midnight sky, Upon the cloudy mountain peak supine: Below, far lands are seen tremblingly, Its horror and its beauty are divine. Upon its lips and evelids seem to lie Loveliness like a shadow, from which shine Fiery and lurid, struggling underneath. The agonies of anguish and of death. Yet it is less the horror than the grace Which turns the gazer's spirit into stone, Whereon the lineaments of that dead face Are graven, till the characters be grown Into itself, and thought no more can trace; 'Tis the melodious hues of beauty, thrown Athwart the darkness and the glare of pain, Which humanize and harmonize the strain, And from its head as from one body grow As grass out of a watery rock, Hair which are vipers; and they curl and flow, And their long tangles in each other lock, And with unending involutions show Their mailed radiance as it were to mock The torture and the death within, and saw The solid air with many a ragged jaw."

A seated statue of the goddess Demeter from Cnidus also belongs to the school of Praxitelean sculpture; indeed it is not impossible that it may be the work of Praxiteles himself. The figure is carved out of coarse grey stone, the head and hands only being of Parian marble. The pointed forehead spoils the outline of the face in this otherwise beautiful statue of the mourning mother, but nothing can exceed the dignity of her pose and the expression of intense yet chastened sorrow in her yearning gaze which searches into futurity like that of one who sorrows, yet not without hope.

Professor Brunn, on first seeing this statue, exclaimed, "At last I have found what I have been looking for all over Europe, the pure Greek conception of the goddess Demeter as embodied

in sculpture. Up to this time I have only seen Roman translations of the original type."

This statue, together with a smaller one of Persephone, the draped figure of a priestess and many fragments of hands and feet, all of which show the peculiar marble treatment of the



Demeter. British Museum.

fourth century, were found in a small temple of Cnidus, whose date is known from an inscription on the base of one of the statues. It was erected by Chrisina, wife of Hippocras, in consequence of a dream in which Hermes appeared to her, and told her that her destiny was to become a priestess of the Great Goddesses. Here, therefore, on the face of an almost inaccessible

cliff, the pious Cnidian lady raised this shrine, since used as a quarry by Greek and Turk alike. In it were worshipped not only Demeter and Persephone, but also Hermes, the Dioscuri, and other Chthonian deities.

HEAD OF EUBULEUS AND THE YOUNG HERMES.

Another admirable example of the marble work of this period is the head of a youth called Eubuleus, whose worship was associated in some mysterious way with that of Demeter at Eleusis. In early times he was supposed to be the swineherd whose flocks were swallowed up when the earth opened for the chariot of Aidoneus, but later tradition made him a brother of Triptolemus. This head, which was found in the temple of Aidoneus at Eleusis, is now at Athens, but the British Museum is fortunate in possessing another marble head of this period, the Young Hermes, which Furtwängler, from its style and resemblance to the Hermes of Praxiteles, considers to be a genuine work of that great master.

In the British Museum is also a magnificent Lion, which once decorated an unfinished tomb at Cnidus, erected, it is supposed, to commemorate a victory of the Athenians over the Lacedemonians, fought off that island in 394 B.C. The tomb has a square basement surmounted by Doric columns, on the top of which was a pyramid. The whole structure was surmounted by this magnificent Lion, who from his elevated position must have formed a conspicuous landmark far out to sea.

Another Lion, so like this one from Cnidus as to suggest that it was the work of the same sculptor, probably an Athenian, now adorns the Arsenal at Venice, having been removed there from Athens by Morosini.

The Lion of Chæronea, larger than any of these, but not in such good preservation, commemorates a battle fought on August 7, 338 B.C., between the Macedonians under Philip and Alexander, against the united forces of Athens and Thebes, and made memorable by the gallantry of a choice body of 300 Theban youths, who vainly devoted their lives to the defence of their

¹ Formerly belonged to Lord Aberdeen.

country. Over their common grave was erected this colossal lion of coarse, grey marble, thirty-nine feet high, whose fragments now strew the plain, and in whose formidable jaws the wild



Head of Eubuleus. Athens.

bees have made their home. It is not time but the hand of man that wrought this destruction, for the lion was blown up with gunpowder under the mistaken impression that concealed treasure lay beneath.

CHAPTER III

CONTEMPORARIES OF SCOPAS—EUPHRANOR, BRYAXIS, LEOCHARES

The Corinthian sculptor Euphranor was celebrated as a painter and worker in metal; he also wrote treatises on art. "By him was a statue of Alexander (Paris), said to survive in a youthful head wearing a Phrygian cap. This work is especially admired, because the eye can detect at once the judge of the goddesses, the lover of Helen, and at the same time the slayer of Achilles." This high-flown description is probably a conceit of the rhetorician who penned it, but it conveys the idea of a statue in which grace and vigour were successfully combined.

"By the same artist is the Athene at Rome called the Minerva of Catullus, dedicated by Lutatius below the Capitol, and a figure of Good Luck holding a bowl in the right hand, and an ear of poppies in the left, also Leto holding in her arms the new-born infants Apollo and Artemis in the temple of Ceres. He also represented chariots with two and four horses, and a priestess of surpassing beauty, Valour and Hellas, both of colossal size, a woman in an attitude of wonder and adoration, also Alexander and Philip in four-horsed chariots." It would take too long to follow Professor Furtwängler in his ingenious identification of the works of this sculptor in existing statues. Those who are curious on this point may read for themselves in his Masterpieces of Greek Sculpture. Collignon is not prepared to discuss these questions, although he agrees in considering that the statue of Dionysus from Tivoli, with a fawn skin on his shoulder, may with great probability be assigned to Euphranor.

¹ Pliny, N. H. xxiv. xxxiv. 77; Dion. Crys. 37, 43.

This sculptor followed the traditions of the Argive school, but is said to have made the head and joints of his statues too large in proportion to the length and slimness of their bodies and limbs.

A fine bronze bust found in the Villa dei Paperi at Herculaneum, formerly called Plato, from its supposed resemblance to the pupil and friend of Socrates, is now said to be Dionysus, but is very unlike the graceful effeminate youth from Tivoli. Probably it is a fourth-century copy of an older statue, made at a time when Dionysus was still regarded as a divinity of mature age and serious aspect, and before his worship was attended with the orgiastic rites and drunken revels introduced at the close of the fourth century.

The legend of the capture of Dionysus by pirates, and his subsequent escape, forms the subject of the frieze which still adorns a strange little building at Athens, commonly known as the Lanthorn of Demosthenes. This is the CHORAGIC MONUMENT OF LYSICRATES, which has the appearance of a small temple consisting of a marble basement supporting six Corinthian columns, between which are panels of white marble, while above is a cupola worked to look like a thatch of laurel leaves. There is no opening to admit light, and this must have been supplied artificially. The casts taken by Lord Elgin, though wrongly arranged, are now the best record of the frieze, which has suffered much from exposure, while the building itself probably owes its preservation to its having for some time formed the library of a French Capucin monastery, burnt down in 1831. Round the architrave runs the following inscription— LYSICRATES OF CYCYNA, SON OF LYSITHEIDES, WAS CHOREGOS, THE TRIBE ACAMANTIS GAINED THE VICTORY WITH A CHORUS OF BOYS, THEON PLAYED THE FLUTE, LYSIADES, AN ATHENIAN, TRAINED THE CHORUS, EUAINETOS WAS ARCHON. The mention of the archon gives the date, 335 B.C.

Dionysus, the youngest of the gods, was the son of Zeus and Semele, a Theban princess. His mother, instigated by Hera, who appeared to her in disguise, demanded of Zeus that he should appear to her in all his majesty. Zeus, bound by an oath, unwillingly complied, and Semele was consumed in the bright

shafts of lightning. The child Dionysus, snatched from among the ashes, was taken by his brother Hermes to the nymphs of Nysa, where he learnt of Pan, the shepherd-god, to control with look and voice all those wild animals who fear the face of man or are dangerous to life. At first regarded as the protecting deity of harvest and vintage, he becomes afterwards the leader of tipsy revels, and the long white garments which mark his Oriental origin are stained with the blood of the grape. He travelled about the country attended by a train of excited women, Mænads and Bacchantes, who forsook their homes and their little ones to indulge in wild orgies in the forests and open fields. Pentheus, a Thracian prince, who endeavoured on one occasion to restrain their frenzy, was torn in pieces by his mother, who carried about his head upon a pole, unconscious of her fearful crime.¹

The more pleasing legend, still commemorated in the Sicilian festival of St. Rosalario, is that of his capture by pirates, who, in spite of his protestations, determine to sell as a slave the beautiful youth with white skin and golden hair; it is thus described in the Homeric Hymn to Dionysus.²

"But lo! there speedily came upon them matters marvellous. ... First sweet wine and fragrant welled forth musical through all the swift black ship, and there arose a wondrous sweet savour, and fear fell on all them that saw these things. Anon from the sail-vard spread this way and that the branches of a vine, laden with many a cluster, and round the mast went the black ivy winding, with wealth of ivy-bloom, and fair was the fruit thereof, and all the tholes were ivy-crowned. Then they that saw called on Mestrides the pilot to bring them ashore. straightway the god took upon himself the likeness of a lion, leaping to the poop of the ship, and he roared terribly, and in midships he set the appearance of a bristling she-bear, displaying great signs and wonders. There stood the she-bear ravening, and the awful eyes of the lion glared from the half-deck, and they fled to the hindmost parts of the ship, crouching round the pilot that was wise and righteous of heart, and all in dread were Then leapt the god on them and seized the ship's master,

¹ Bacchides: Euripides. ² Harrison and Verrall, translation.

and they all leapt overboard, avoiding the evil doom. All at

once they leapt at sight of him into the salt sea divine, and then they were changed into dolphins, but on the pilot he took pity and kept him aboard, and made him blest among men, and spake unto him saying, 'Take courage, good steers-



Relief on a base by Bryaxis. Athens.

man, dear to my heart, for lo! I am Dionysus, the loud reveller, whom Semele bore, the daughter of Cadmus, the child

of the embraces of Zeus.' 'All hail, thou son of lovely Semele, whoso forgetteth thee can make no sweet minstrelsy.'"

Associated with Scopas in his great architectural work were three older sculptors of less repute; these are Timotheus whose sculptures on the temple at Epidaurus are reserved for another chapter, Bryaxis, and Leochares.

BRYAXIS.

The signature of Bryaxis is inscribed on a stone base recently found near the Stoa of Attalus at Athens, which was erected by a father and two sons in commemoration of their victories in the Hippodrome, and bears on three sides of the square a man and horse approaching a tripod. This kind of work cannot be supposed to give us any idea of the real merit of the sculptor, which is better illus-



Nike of Bryaxis. Athens.

trated by a wingless Nike found near the same place. Bryaxis was celebrated for his Acrolithic statues of the great gods.

Greek Sculpture

He also made the Aidoneus of Sinope consecrated by Ptolemy in the Serapeum of Rhacotis at Alexandria. In this gold, silver,



Ganymede and the Eagle. Vatican.

bronze, iron, lead, and precious stones were mingled together, the whole being contrived to give him the pallid aspect appropriate to a Chthonian deity. Aidoneus seldom appears in sculpture: when he does it is as a bearded man who resembles Zeus, but is of a sombre, gloomy aspect. He lived for ever in the dim region of the dead, and came to earth on one occasion only. That was when he stole away from the sunshine and the flowers the maiden Persephone, luring her into his clutches by the hundred-headed blossoms of the daffodil. In Alexandrian times Aidoneus became identified with the Egyptian Serapis, whose splendid temple at Alexandria was destroyed by a Christian rabble led by monks.

LEOCHARES.

The only certain copy of a work of Leochares at present known is that of Ganymede, a boy loved by Zeus, and at his command brought to Olympus by an eagle to become his cupbearer.¹ It is now in the Vatican.

Leochares also made a statue of Zeus the Thunderer, in Pliny's day to be seen on the Capitol at Rome, a work of unequalled merit, and Apollo wearing a fillet, together with many portraits.

Pausanias, describing his visit to Olympia and the many interesting and wonderful things he saw there, says, "Within the Altis is a circular building called the Philippeum, on the top of which is a bronze poppy-head which holds the rafters together. This building stands close to the egress by the Prytaneum on the left hand, and is made of baked bricks and is surrounded by columns. It was built for Philip, after the ruin of Greece, at Chæronea. In it stand portraits of Philip and Alexander together with Amyntas, the father of Philip. These are of ivory and gold, and are the work of Leochares, as are also the portraits of Olympias and Eurydice." This is the first time in the history of Art that gold and ivory were used for portrait statues, those precious materials having hitherto been reserved for the service of the gods.

¹ Pliny, N. H. xxxiv.

² Pausanias, v. 20.

APOLLO BELVEDERE.

No statues have given rise to more discussion than the Apollo Belvedere and the Artemis of Versailles. No record of any



Artemis of Versailles. Louvre.

kind, either in history or tradition, can definitely be said to apply to them. It is not known whether they were intended to belong to each other, but from their close resemblance in size and style this was probably the case. The statue of Apollo was found near the grotto Ferrata, on the property of Cardinal Julian della Rovere, afterwards Pope Julius II., and placed by him in

the gallery from which it received its name. From that time until lately it has been considered by the whole cultivated world as the most perfect example of Greek sculpture. With the discovery of original Greek works, the tide of fashion, however,



Apollo Belvedere. Rome.

turned indiscriminately against all Romanized copies, and these two famous statues have been unduly depreciated; but in spite of their somewhat formal lines, the over-elaborate head-dress, and the mantle round the neck of Apollo, variations made by the Roman copyist, it is still possible to trace the style of the originals to some sculptor of the fourth century, possibly Leochares, who is known to have made a statue of Apollo at Athens.

If this view, put forward by Collignon in his Histoire de la Sculpture Grecque, be regarded as the correct one, all previous conclusions as to the origin and date of these two statues must be put aside, but not so a much-disputed question as to the genuine antiquity of a bronze statuette in the possession of Count Stroganoff, which Furtwängler maintains to be a forgery, copied probably from the existing statue. In this bronze it is not a bow but the ægis which the god holds. Furtwängler regards this as an addition made to please the fancy of the copyist, but until lately many supposed that the original statue of Apollo Belvedere was thus represented, and that both Apollo and Artemis were votive offerings commemorating the unsuccessful inroad of the Galatians on the sanctuary of the god at Delphi in 279 B.C.

The question arises because the Apollo Belvedere has had his arms broken, the restoration as an archer being due to Montorsoli, a pupil of Michael Angelo. The statue has been thus described by Byron:

"Or view the lord of the unerring bow,
The god of life and poesy and light,
The Sun in human limbs arrayed, and brow
All radiant from his triumph in the fight;
The shaft has just been shot—the arrow bright
With an Immortal's vengeance; in his eye
And nostril beautiful disdain, and might,
And majesty, flash their full lightnings by,
Developing in that one glance the deity."

To the praise of Apollo, Lyly, an Elizabethan poet, addressed the following lines—

"Sing to Apollo, god of day,
Whose golden beams with morning play,
And make her eyes so brightly shine,
Aurora's face is called divine;
Sing to Phœbus and that throne
Of diamonds that he sits upon.
Io, pæans let us sing
To Physic's and to Poesy's king!

Crown all his altars with bright fire, Laurels bind about his lyre, A Daphnean coronet for his head, The Muses dance about his bed. When on his ravishing lute he plays, Strew his temple round with bays. Io, pæans let us sing To the glittering Delphian king!"

THE ARTEMIS OF VERSAILLES.

The similarity in size and style between the Apollo Belvedere and the Artemis of Versailles leaves little room for doubt as to the close connection of the original statues. It seems not unlikely therefore that this Artemis, like the Apollo, may derive its inspiration from a fourth-century type, possibly from the Artemis Brauronia at Athens. the work of Praxiteles, or from another Artemis made by Praxiteles for the town of Anticyra on the Gulf of Corinth, which is described by Pausanias as having a torch in her hand and a dog by her side. As in the case of the Apollo, Collignon goes further and ascribes it boldly to Leochares, as he considers both statues to be by the same hand. Another statue which may



Artemis of Gabii. Louvre.

be compared with the Artemis of Versailles, and probably derives from the Artemis Brauronia, is the Artemis of Gabii now in the Louvre. It is even possible that it presents the exact type of the Praxitelean statue.

"O Haunter chaste
Of riverside and woods and heathy waste,
Where with thy silver bow and arrows keen,
Art thou now forested? O! woodland Queen,
What smoother air thy smoother forehead wooes?
Where dost thou listen to the wide haloos

Of thy departed nymphs? Through what dark tree Glimmers thy crescent?"

"Queen and huntress chaste and fair, Now the sun is laid to sleep, Seated in thy silver chair State in wonted manner keep: Hesperus entreats thy light, Goddess excellently bright!

Earth, let not the envious shade Dare itself to interpose; Cynthia's shining orb was made Heaven to clear when day did close: Bless us then with wished sight, Goddess excellently bright!

Lay thy bow of pearl apart, And thy crystal shining quiver; Give unto the flying hart Space to breathe, how short soever, Thou that mak'st a day of night, Goddess excellently bright!"

The names of two sculptors of inferior rank are known to us from the pages of ancient historians, where references occur to their best-known works. These are Silanion, celebrated for his portrait statues, and Sthennis of Olynthus, who made a statue of Autolycus, the founder of the city of Sinope on the Black Sea, which was carried away by Lucullus. Sthennis eventually became an Athenian citizen, and was alive as late as 318 B.C.

CHAPTER IV

LYSIPPUS

DURING the latter half of the fourth century the schools of Argos and Sicyon, which had continued their independent existence with the descendants of Polycleitus, Polycleitus the Younger, Dædalus, and others, once more produced a sculptor no less distinguished than the great contemporary of Pheidias.1 This was Lysippus, a bronze worker from Sicyon, who is said to have had no master; he himself speaks of the works of the deceased Polycleitus as his teachers. Lysippus is said to have produced fifteen hundred works, all of such artistic value that each would have sufficed by itself to make him famous. The number became known after his death, when his heir broke open his strong box, since it had been his custom to set aside a piece of gold from the price of each statue. Like Polycleitus, he worked by strict rules of proportion, but his type is entirely different from that of his predecessor, and he was the first to quit the tradition of ideal beauty, and represent men as he saw them. The anecdote is told of him that he once consulted the painter Eumolpus who he should copy, and that Eumolpus, pointing to the passers-by, said to him, "There are your models!" No sculptor was more popular with the Romans than Lysippus, but the statue of a youthful athlete, called the APOXYOMENUS, is the only one of his many works that has been satisfactorily identified. It is recorded that both Polycleitus and Lysippus made a statue of a youth who, newly returned from the arena, is scraping from his limbs with a strigil the dust and perspiration, together with the oil with which it was

¹ Pliny, N. H. xxxiv., xxxvi.

the custom to anoint their limbs before the struggle. No doubt, however, can exist as to the author of this particular statue, the original of which formerly stood in front of the baths of Agrippa at Rome, and was such a favourite with the populace, that when Nero removed it to his private apartments a riot



Apoxyomenus. Vatican

ensued, and he was forced to restore it. We know the type of an athlete by Polycleitus from the Doryphorus, the sturdy Dorian soldier, trained and practised in war, but the Apoxyomenus is the graceful Greek youth of the Alexandrian time, the highest product of the athletic training of the palæstra and gymnasium. The fine copy of the Apoxyomenus now in the Vatican was found at Trastevere in the excavations conducted by the sculptor Canina, and was broken to pieces by the dig-Fortunately none of the fragments were lost, so that it was easy to repair the statue, but, from the position of the raised right arm, it narrowly escaped being restored as Apollo Musagetes, or Nero playing the harp.

Lysippus was the favourite sculptor of Alexander, and although we know that Leochares and Euphranor made portrait statues of this youthful monarch, whose ambition it was to resemble the hero Achilles,

he preferred above all others those by this sculptor.

When Lysippus first made a portrait of Alexander with his countenance uplifted to heaven, just as Alexander was wont to gaze, with his neck gently inclined to one side, some one wrote the following not inappropriate epigram—

"This man of bronze is as one that looks on Zeus, and will address him thus: O Zeus, I place earth beneath my feet, do thou rule Olympus." 1

For this reason Alexander gave orders that Lysippus only should make portraits of him, since Lysippus only, as it would seem, truly revealed his nature in bronze, and portrayed his courage in visible form; while others, in their anxiety to produce the bend of the neck and the melting look of the eyes, failed to preserve his masculine and leonine aspect.

The statue of Kairos or Occasion by this sculptor, a frequent subject for epigram, represented Favourable Opportunity as a youthful athlete of the Hermes type, standing on a rolling ball and having over his forehead a long lock of hair; this being an allegory similar to our proverb, "Take him by the forelock."

The following description of it has been handed down in the words of the comic poet Poseidippus 2:—

"Who and where was thy sculptor? From Sicyon. His name? Lysippus. And who art thou? Occasion the Allsubduer. Why dost thou tread on tiptoe? I am ever running. Why hast thou wings twy-natured on thy feet? I fleet on the wings of the wind. Why dost thou bear a razor in thy right hand? To show men that I am keener than the keenest edge. And thy hair, why grows it in front? For him that meets to seize, by Zeus! And why is the back of thy head bald? Because none may clutch at me from behind, howsoever he desire it, when once my winged feet have darted past him. Why did the Sculptor fashion thee? For thy sake, stranger, and set me up for a warning in the entry."

Lysippus was especially famous for his statues of Heracles, for whom he originated the burly bearded type, in contrast to the smooth-faced youthful hero of Scopas, represented in the beautiful but little known Heracles of Lansdowne House. The largest of these was a colossal bronze statue at Tarentum, of which we are told that a man's girdle could but encircle the thumb. The smallest, a statue called Heracles Epitrapezios, or the Table Ornament, has an interesting record, having

¹ Plut., de Alex. Magno, ii. 2.

² Anth. Pal., App. 66.

belonged first to Alexander the Great, who set great store by it, then to Hannibal, the famous Carthaginian leader, after that to Sulla, and we finally hear of it in the possession of a rich Roman, Nonius Vindex, after which it disappears from history.

It is thus described by Martial, a Latin author:—"He who sits here tempering the hardness of the rock with the outstretched lion's skin, a mighty god imprisoned in the tiny bronze, and gazes with upturned eyes at the stars which once he bore, whose left hand is hot with the club, and his right with the wine cup, enjoys no upstart fame, nor is his fame that of a Roman chisel. This is a famous work and offering of Lysippus."

There was no more popular hero in Greece than Heracles, son of Zeus and Alcamene, and no one whose adventures more often served as a subject for decorative architectural sculpture. He is represented on the pediment of the treasury of the Cnidians at Delphi, forbidden by Apollo to enter the sanctuary, and seizing in wrath upon the sacred Tripod. In punishment for this act of sacrilege, he became for three years slave to Omphale, queen of Lydia, and, clad in women's weeds, span and wove among her handmaidens. During this time he carried off the robber dwarfs, the Cercopes, an incident which forms the subject of a metope belonging to the first temple at Selinus. On one of the small pediments at Athens¹ he is struggling with a monster, possibly the river-god Achelous, who had the power of changing his shape. On the west pediment of Ægina, in company with Telamon, he is laying siege to Troy to revenge himself on Laomedon, who had refused to give him the horses of Tros, promised to the hero as a reward for saving the life of Hesione, the king's daughter. Heracles also joined Jason on his quest of the Golden Fleece, but having landed at Cyzicus, with his favourite companion, a beautiful youth named Hylas, went into the forest in search of wood to repair the rudder of the ship. The forest nymphs, charmed with the beauty of the boy, carried him off to be their playfellow, and a fair breeze having sprung up, the Argo went on her way while Heracles was still vainly searching for his friend. The twelve labours of

¹ Acropolis Museum.

Heracles, executed by him at the order of his cousin Eurystheus, adorn. the metopes of the Zeus temple at Olympia and the Theseum at Athens, those of his son Telephus the pediment at Athene Alea, at Tegea, and the small frieze on the altar of Pergamum. How he wooed Deianeira, daughter of Oineus, prince of Calydon, is best told in the opening words of the *Trachiniæ*, a play of Sophocles, describing the terrible end of this hero, who, in spite of his failings, was a helper and saviour to his fellow-men, and spent his life, not in self-indulgence and self-seeking, but in destroying evil and succouring the distressed. Deianeira thus speaks—

"There is a saying time-honoured among men, That of a man's life, till the day he dies, Whether it be good or evil, none may know: But what mine is, how troublesome and sad, I know, or ever to death's door I come; Who, dwelling still in Pleuron with my father Oineus, of marriage had such grievous fear, As never an Ætolian maiden had, For a god of a river wooed me, Achelous, And ever came to ask me of my sire. Visible in three shapes—a bull, and now A shining coiling snake, and now man-trunked, Ox-headed, and from a shaggy beard Streams of his fountains water flowed abroad. Such suitor entertaining I ill starred, Prayed still that I might die, or e'er a bride To such a couch I should be brought anear. But then, O glad deliverance long delayed, Came that great son Alcmene bore to Zeus, And forthwith battle with the monster joined."

Heracles won the princess for his bride, but while crossing a river, the ferry-man, the Centaur Nessus, endeavoured to carry away his fair burden, who tells her own story—

"Nessus, who in his arms for hire across
The deep Euneus flood bore men, nor rowed them
Upon their way with oars or hoisted sail,
By whom I also,—when in those first days
After my marriage I with Heracles,
Upon my father's sending, followed forth—

Borne on his shoulders, when I reached mid stream
With wanton hands was touched, and cried aloud;
And quick the son of Zeus turned, and let fly
A feathered arrow, which went singing straight
To the lungs of the Centaur. Who, fainting in death,
Spake to me thus—Daughter of Oineus old,
So much because thou wast my latest charge,
And if thou hearkenest to my words, shalt thou
Be gainer by my ferrying thee.
If with thy hands thou takest of the blood
That curdles round my wound even there,
Where the Lernæan monster hydra dipped
Its rankling arrows, this shall be to thee
A charm to slay the soul of Heracles,
Nor on another woman shall he look to love her more than thee."

When therefore the news was brought to Deianeira that Heracles had taken as his wife his old love, Iole, daughter of King Eurytus, she sent to him by his page Lichas a white robe dipped in the blood of the Centaur, in which, as he offered up sacrifices to the gods in honour of his victories, the poison seized upon his frame—

"But when of high solemnity the flame
Blazed from the blood and fed the resinous pine,
Sweat bathed his skin, and round his body clung
Close as if welded by some craftsman's skill.
Clasping each limb, the tunic racked each joint,
Convulsive pains, but when he felt the accurst,
Fell serpent's venom batten in his flesh,
He cried aloud for Lichas the ill-starred."

The unhappy bearer of the fatal gift vainly denied all knowledge of the treacherous deed, for Heracles in his anger seized the hapless youth, and cast him against a rock so that his brains gushed out. Then he ordered his son Hyllus to raise a mighty pyre and lift him upon it, and the flames speedily put an end to his sufferings. Yet one more record of this hero, on whom one cannot but dwell lovingly, remembering his great deeds and pitying his sorrows, that is, the account given by Odysseus, when he descended into the regions of the dead and conversed with the spirits of departed heroes.

"And after him I descried the mighty Heracles, his phantom,

I say: but as for himself, he hath joy at the banquet among the deathless gods, and hath to wife Hebe of the fair ankles, child of great Zeus and of Hera of the golden sandals. And



The Lateran Poseidon. Rome.

all about him there was a clamour of the dead, as it were fowls flying every way in fear, and he like black night with bow uncased and shaft upon the string fiercely glancing around like one in act to shoot. And about his breast was an awful belt, a baldric of gold whereon wondrous things were wrought, bears and wild boars and lions with flashing eyes, and strife and battles and slaughter and murders of men." 1

Lysippus is also said to have originated a type of Poseidon, in which the blue-haired sea-king stands like an athlete at rest, one foot raised upon a rock, and holding the trident in his left hand. The Poseidon in the Lateran is a good example of this type, though later in date.

Poseidon, brother of Zeus, ruled the blue realm of Ocean, and his wife, the Nereid Amphitrite, is the protector of all the beautiful living creatures that make their homes beneath the waves. He sent a gruesome sea-beast to ravage the lands of Laomedon, king of Troy, but Heracles killed the monster and delivered Hesione, the daughter of the king, who had been offered in sacrifice to appease the wrath of the sea-king. Poseidon contended with Athene for the lordship of Athens, and was vanquished by the goddess. He was especially worshipped at Corinth, where the Isthmian Games were celebrated in his honour.

The type of Poseidon before the sixth century is only known from vases and coins; in the early vases he appears draped, wearing a diadem or fillet, but on the coins of Poseidonia he is represented as a naked striding figure, with a chlamys or mantle over his shoulder, and brandishing the trident, the symbol of his power. In the fifth century Pheidias represented Poseidon in the east pediment and frieze of the Parthenon, and on the reliefs decorating the statue of Olympian Zeus. Scopas, in the fourth century, in the great relief made for Bithynia, also portrayed the monarch of the waves with all his attendant train, whom Homer thus describes:—

"But the mighty Earth-shaker held no blind watch—forthwith he went down from the rugged hill, faring with swift steps, and the high hills trembled, and the woodland, before the mighty steps of Poseidon as he moved. Three strides he made, and with the fourth he reached his goal, even Ægea, where was his famous palace in the depths of the mere, his glistering

¹ Odyssey, ix. 483.

golden mansions builded, imperishable for ever. There went he, and let harness to his car his bronze-hoofed horses, swift of flight, clothed with their golden manes. He girt his own golden array about his body, and seized the well-wrought lash of gold, and mounted his chariot, and forth he drove across the waves. And the sea-beasts frolicked beneath him, on all sides out of the deeps, for well they knew their lord, and with gladness the sea stood asunder, and swiftly they sped, and the axle of bronze was not wetted beneath, and the bounding steeds bare him on to the ships of the Achaians."

CHAPTER V

TOMBS AND TEMPLES OF ASIA MINOR

THE greatest architectural works of the fourth century were in Lycia, on the coast of Asia Minor, to the Greeks the home of their Sun-god. Here, as early as the sixth century B.C., the Harpy Tomb, a sepulchral monument essentially Oriental in design, was already influenced in its execution by Greek artists; and the Mausoleum of Halicarnassus, the Nereid monument, and the Heroum of Gjölbaschi, of this period, further serve to illustrate how, with the spread of mercantile intercourse, and afterwards through the conquering armies of Alexander the Great, the influence of Greek art made itself felt far and wide. The history of these monuments is obscure, for very little is known about this country in the time immediately preceding Alexander's conquests, and the great mixture of styles which they present makes it impossible to draw any certain conclusion from the sculptures themselves. For example, the graceful female figures which give their name to the Nereid Tomb, though they resemble the Nike of Pæonius and the figures on the balustrade of the Nike Apteros temple, have also a close affinity with the Nike of Samothrace, which belongs probably to the first years of the third century. Combined with these sculptures, which could not, in any case, have been executed earlier than the end of the fifth century B.C., are innumerable lions of a pattern so archaic that they might have been made in the sixth century. The only way to account for these discrepancies is by supposing that the designs for the more important sculptures were furnished by Greek artists, but that the details were left to local workmen. The Oriental mind

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travels slowly, and thus the traditions of earlier years were combined with the advanced skill of the fifth and fourth centuries.

Most of the Lycian tombs are raised upon lofty pedestals or carved out of the solid rock, and many and heavy are the curses inscribed on them, invoked on the heads of those who shall dare to disturb the slumbering inmates.

MAUSOLEUM OF HALICARNASSUS.

Few medieval accounts of the discovery of ancient monuments are more fascinating than the tale told by the Knight de la Tourenne, who, in the sixteenth century, suddenly came across the last resting-place of Mausolus, prince of Caria, whose sepulchral monument, raised by his wife Artemisia, surpassed in magnificence any other erection of the kind. He was searching, he tells us, with his friend d'Aliscamp for lime to be used in repairing the castle of Petronius (corrupted into Budrun), which had been built on the site of the ancient city of Halicarnassus by the Knights of St. John. The explorers came first upon a flight of marble steps which led into an underground apartment decorated with beautiful sculptured marbles, from which a small door gave admittance into an inner chamber, which contained a marble sarcophagus surmounted by a helmet. Wearied with their researches, they left the further examination of the chamber for a future occasion, and the next day, on entering the cell, they found that others, probably pirates in search of hidden treasure, had broken open the sarcophagus and rifled its contents.

In 1857 explorations were again made on this famous site, and Sir Charles Newton rescued and sent to England those wonderful fragments of sculpture which now fill the Mausoleum Room in the British Museum, most of which were found built up into the walls of the Crusaders' fortress.

In the year 378 B.C., Mausolus, nominally a vassal of the King of Persia, had acquired for himself an important position as ruler of a mixed community of native Carians and Greek colonists, and on his death, 351 B.C., and that of his wife, which occurred not many years after, the Greek artists employed on

this superb memorial finished the work without pay for the sake of their own fame.

Various imaginary restorations have been made of this magnificent monument, and it seems probable that the general plan was that of an Ionic temple surrounded with thirty-six columns,



Mausolus. British Museum.

and surmounted by a pyramid, crowned with a quadriga, containing statues of Mausolus and a draped female who is called Artemisia, but who may be a goddess acting as charioteer. The whole structure was raised on a lofty pedestal faced with blocks of white marble, and was decorated with innumerable statues (in the round) of both men and animals, among which lions appear in the greatest numbers. There were four sculptured friezes, ascribed severally to the four Greek artists known to have been employed— Scopas, Leochares, Timotheus, and Brvaxis.

One of these, an Amazon battle, remarkable for the feminine appearance of the Amazons, and for the fact that many of the figures have their backs turned to the spectator, is believed to be the work of Scopas, one figure especially, that of a draped charioteer, having a strong resemblance to others known to be by this sculptor.

The architects of the temple were Satyrus and Pithis; the latter is said

to have made the colossal figures of Mausolus and his wife, which, together with portions of the chariot and horses, are still in fairly good condition. The statue of Mausolus is especially interesting, for it is evidently a portrait, and the irregular features and lank hair of this semi-Oriental prince are totally unlike the idealized heroic heads of the fifth and fourth centuries.

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The face of Artemisia is completely shattered, but in her voluminous drapery we have the first indication of the toga, which in Roman times held so important a place in draped figures both of men and women.

THE NEREID TOMB.

The Nereid tomb found at Xanthos, and now in the British

Museum, was built in the form of an Ionic temple raised on a high pedestal, and decorated with four sculptured friezes, pediments, and large acroteria supposed to have resembled those from Delos. west pediment contained a battle scene, the central figure of which was Pericles, a Satrap of Lycia, who about B.C. 370 built for himself this last home, while on the eastern side he appears accompanied by his family and a dog.

The first of the four friezes, sculptured in Parian marble, probably adorned the pedestal; it represents a battle scene where armed and mounted warriors are grouped with great skill and originality. The second, in the same material but narrower and in higher relief, is supposed to have surrounded the stylobate or



Nereid from Xanthos. British Museum.

solid portion of the building. In this, as in a medieval tapestry, there are a series of pictures which set forth the storming and

final surrender of a fortress. The third, in coarse marble, contains hunting scenes and wild animals of various kinds. The fourth, supposed to have decorated the walls of the alla, contains pictures of the daily life of the Oriental princes of those times, among which are many figures, musicians, and dancing girls entertaining the guests assembled at a feast.

The Acroteria probably represented Castor and Polydeuces carrying off the daughters of Leucippus, and four smaller female figures which remain completed this group, while four conventional lions glowered down from the corners.

The name of Nereids is given to the graceful draped maidens who appear to have been placed between the columns. Their lively attitudes and flowing garments suggest rapid movement through air or water, while the sea creatures beneath their feet mark them as denizens of the blue seas of ocean in the same way as the eagle beneath the feet of Nike at Olympia indicates that she is a heaven-sent messenger.

This adornment of a sepulchral monument with sea-nymphs can only be accounted for by a reference to the story of Thetis, who bore in her arms the body of her dead son from the bloody fields of Ilium to the Islands of the Blest far out in the western sea, and who, while performing this sad office, was accompanied by all the inhabitants of the ocean over which she passed. It is then easy to imagine that the Nereids on the tomb of Pericles had their significance as the bearers of his body to the same happy Isles; the Harpy Tomb, also found at Xanthos, on which the Sirens bear away in their arms the souls of the departed, affords, as we have already seen, an archaic example of a somewhat similar subject.

THE ARTEMISION OR TEMPLE OF ARTEMIS.

The famous temple of Artemis at Ephesus, which ranks with the Mausoleum of Halicarnassus and the Colossus of Rhodes among the Seven Wonders of the ancient world, rose rapidly on the ruins of the earlier temple of Chersiphron, burnt down by Herostratus in 356 B.C.¹ The whole civilized world united to add to its magnificence. Alexander the Great offered to defray ¹ See p. 61.

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all expenses if allowed to inscribe his name as the dedicator, but was refused, and the greatest sacrifices were made by the Ephesians themselves, women bringing their golden ornaments to be melted down. From Pliny's statement that the roof was 400 years old when he saw it, it must have been finished about B.C. 323. It appears to have been surrounded by a park, in which were kept the deer sacred to the huntress goddess. It was also used as a national and royal treasury. The priests, male and female, were vowed to celibacy, and the temple itself was a sanctuary of refuge to those flying from the pursuit of their enemies; hence the legend of the Amazons who took refuge there when pursued by Dionysus, sometimes supposed to be commemorated by the four famous Amazon statues, which, though made in competition, may have been united into one group.

It was about A.D. 54 that St. Paul visited Ephesus and the tumult arose among the workmen who gained their livelihood by making small silver shrines for the goddess, which probably contained images of the Ephesian Artemis already described.

In Pliny's time the Artemision was a vast museum, and contained many pictures and sculptures by famous artists; but in A.D. 262 the Goths, pouring over Asia Minor, sacked and burnt the famous shrine, earthquakes overthrew the marble columns, and Byzantine Christians in misdirected zeal completed later with sledge-hammer and lime-kiln the work of destruction. Finally the ancient river-god Caystus, no longer confined by artificial boundaries, rose from his bed, converted into a pestilential marsh the once fertile plain, and protected tenderly in an earthy shroud those few poor remains which have now been brought to light.

The most perfect of these sculptured columns contains five figures which, although much mutilated, have all the qualities by which we recognize a genuine work of Scopas, who, we know from history, made some of the columns. The expression of pathos in the mouth of the winged figure, the upturned eye of Hermes with its slightly contracted eyebrow, and the strong resemblance they all bear to the heads from Tegea by the same master, make the conjecture almost a certainty.

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The subject appears to be the legend of King Admetus, who had obtained the privilege that when first summoned to leave this world, he might avoid the sentence of death, if some one could be found to take his place. His aged father and mother refused to do this, but Alcestis, his wife, offered herself in his stead. Heracles, coming to the house of mourning and learning what had happened, went down to Hades and brought Alcestis back to earth again. The five figures on the column represent Aidoneus, Persephone, Hermes Psychagogos, Alcestis, and Thanatos (Death), a beautiful winged youth bearing in his hand an extinguished torch.

A large number of Lions' heads have been found, some of which from their smaller size and inferior workmanship belong, it is supposed, to the earlier temple. The anecdote told by Herodotus, that in the building of the earlier temple Theodorus, the architect, recommended laying down the foundations on fleeces of wool and charcoal, has been confirmed by recent excavation, a layer of charcoal having been found beneath the third pavement, which proves satisfactorily that this was the temple built in the time of Crœsus.¹

Closely connected with the temple of Ephesus, and illustrating in an interesting manner the fame of Ephesian silver work, is a SILVER PATERA found at Bernay in the south of France. A peasant of that place while ploughing his field encountered some obstacle, which, on examination, proved to be a Roman tile beneath which was buried a treasure of more than fifty pieces of silver work of great value.

The place where this treasure was found was formerly the crypt of a temple of Hermes, and among its contents were a number of statuettes of the god, one nearly two feet in height. The silver patera is a dish of solid metal, of which the rim, bearing a separate inscription, and the central ornament, also a figure of the god, were made separately and attached by solder. Hermes is here represented in his character as a Chthonian deity, and is therefore accompanied by a cock. The stag at his side and the tree branching over his head refer to his functions as protector of flocks and herds; but the chief

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interest centres in the posture of the god. With such trifling exceptions as the fact that the caduceus is held in the right instead of the left hand, and that the left hand, instead of being concealed, holds a purse, this figure is an exact copy of the Hermes on the column, and there seems to be every reason to believe that this beautiful piece of metal work is by the hand of one of the skilled craftsmen who made the silver shrines for Artemis, and was brought to the place where it was found by some noble Roman, who dedicated it in the temple of Hermes.

TEMPLE OF ATHENE AT PRIENE.

Somewhat older than the temple of Artemis at Ephesus is that of Athene Polias at Priene, on the Menander, of which Pausanias says—"You would be charmed with the temple of Athene at Priene, in particular with the statue of the goddess from Halicarnassus."

The date of the dedication of this temple by Alexander the Great is fixed by an inscription on a block of marble, and in 1869, when Sir Charles Newton visited the ruins, the walls and bases of the columns were still in position, and the pedestal which supported the temple statue was still plainly to be seen.

Since that time the Greek stonemasons have removed all the beautiful cut slabs of marble, and a report that there was concealed treasure having got abroad, owing to the discovery of a few silver coins, the rabble from the neighbouring villages have uprooted and scattered every fragment which till then had remained in situ.

Portions of a sculptured frieze containing a battle of Gods and Giants, a colossal hand and arm, which belonged probably to the temple statue, together with a female head which bears a strong resemblance to Artemisia, and the block bearing the inscription, were sent to England, and are now in the British Museum.

HEROUM OF GJÖLBASCHI OR TRYSA.

The Heroum of Gjölbaschi is a very remarkable building, consisting chiefly of a brick wall built round an enclosure which originally contained the sepulchre. All round its inner

face, and also outside on its southern aspect, is a double frieze containing scenes from Greek legendary history, while over the entrance, now some feet above the level of the ground, was a Gorgon's head, and on either side knelt four winged bulls. These sculptures, which are of porous stone, and resemble in style those of the Nereid monument, have suffered from the influence of wind and weather. It would take too long to describe all the scenes here depicted, which, like those on the chest of Cypselus, range far and wide in the domain of legendary history; but conspicuous among them is the dramatic incident which closes the *Odyssey*, viz. the slaying of the suitors of Penelope by her son and husband.

"First with an arrow from a great bow which none but himself could draw, did wise Odysseus strike Antinous; right through his neck passed the arrow-head, he dropped the cup and spurned the table from him. Then said Eurymachus to his companions— 'Let us win the door and gain the help of our friends that are in the city,' and he rushed forward, having a two-edged knife in his hands. Again the great bow twanged, and an arrow singing in its course pierced through the breast of the vain coward. Then Telemachus the son of Odysseus slew Amphimomus with a spear, and hasting fetched from the armoury helmets, shields, and eight great spears. Melanthias the goatherd did the like by the suitors, but Eumæus the swineherd catching him, bound the traitor hands and feet to the rafter. Now grey-eyed Athene, who in the guise of Mentor had till now stood by them, changed her shape, and in the likeness of a sea-swallow watched from the roof-beam the contest in the hall below. Then cried Agelaus, 'See, Mentor deserts them, let us attack together,' and the six rushed upon them. However, Odysseus, Telemachus, and the two herdsmen killed each his man, and none were left save Laodikes the priest, Phemius the bard, and Medon the herald. This first, clinging to the knees of Odysseus, besought of him his life, alleging that he had wrought no evil in the house, but Odysseus spared him not, for he also had sought to wed Penelope, but Medon and Phemius spared he even as they clung trembling to the altar, for not willing but of compulsion had they done service, and over all Athene waved her ægis. Now

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when the great-hearted Odysseus had done with slaying the suitors, he ordered that the house should be cleansed, and that one should tell Penelope his wife of his safe return." 1

SEPULCHRES OF SIDON.

No historical account of Greek sculpture, however slight, would be complete without some reference to one of the most interesting archæological events of modern times. This was the accidental discovery of an ancient burying-place near Sidon, which contained a series of large stone coffins, evidently extending over a long period, but the most important belonging to the time immediately succeeding the death of Alexander.

The cemetery contained seven funeral chambers, and twenty-two coffins were still in position. Among these were two very different kinds, the first being of black basalt and unmistakably Egyptian in origin, the others of white marble, resembling a fine sarcophagus in the Louvre. The black ones evidently belong to a time when the kings of Sidon sent for their coffins to the land of Sphinx and Obelisk. Among the Greek ones, the earliest, of a very simple form, bears the inscription, The Son of a Satrap. On this, three out of the four reliefs represented the occupant of the tomb; in one he is seated at table, in another engaged in the chase, in the third he drives a four-horse chariot. Another of these monuments has the elevated roof characteristic of the Lycian tombs, is elaborately decorated with sphinxes and griffins in the Oriental manner, and is supposed to be the resting-place of a Sidonian prince who died in 374 B.C.

The sepulchre called Les Pleureuses receives its name from the figures of the eighteen women in various attitudes suggestive of grief, with which it is decorated. This it is supposed may be the tomb of Straton, king of Sidon, who, after a life of dissipation and pleasure, died about 362 B.C., and that the mourning women are the former companions of his revels.

The finest of the group is a magnificent monument of oblong shape, with pointed roof and pediments like a temple, and adorned with beautiful mouldings like those on the Erechtheum and the Tholos of Epidaurus.² This has been called the

¹ Odyssey, 22.

² See infra, p. 255.

SEPULCHRE OF ALEXANDER, but closer examination shows the prominence given in four out of the six scenes to a Persian warrior, and makes it more probable that this is the tomb of Abdalonemus, to whom Alexander gave the throne of Sidon after the battle of Issus in B.C. 333. Instead of the three or four colours employed in the fourth century, we have here violet, blue, purple, yellow, various shades of red, and Oriental stuffs with wonderful contrasts of colour. The eyes of the combatants are blue or brown, the tints pale yellow in the Greeks, and darker in their Persian adversaries.



"Alexander's Tomb." Constantinople.

The terminal acroterion of the front was a double palmette rising out of an acanthus, and supported on either side by fantastic heraldic beasts. Scenes of battle and chase adorned the sides, on the south pediment a mounted Persian is charging a bare-headed Greek, on the north pediment is a scene containing Greeks only, which has the appearance of a massacre rather than a combat. In the middle a young man, clothed in a tunic, falls on his knees and offers no resistance to the Macedonian hoplite who is about to strike a fatal blow. A servant on the right picks up a wounded Greek, while on the left a bearded man pierces with his lance a Greek

who has fallen on his knees. This, it is thought, may represent the assassination of Perdiccas by order of Alexander, who afterwards deeply regretted the hasty deed which deprived him of a loval friend and faithful adherent. The east front contains a battle scene, in the centre of which is a Macedonian horseman with raised sword, about to strike a barbarian soldier who vainly endeavours to protect himself with his frail shield. On the left, a youthful warrior with the skin of a lion instead of a helmet is probably Alexander himself, while on the right a sturdy bearded man of middle age is his lieutenant Parmenius. Between these are a crowd of combatants, Macedonian hoplites and Persian infantry. In the spaces between are two archers, one of whom stands, the other kneels in the familiar attitude of Paris on the Ægina pediment. Of five fallen figures, four are Persians and one a beautiful Greek youth, who with outstretched arms gives his last cry as the sword of the Persian soldier crushes his life from him. But no description can do justice to the dramatic force and pathos, or the marvellous execution of the work. No doubt we have before us a conflict of Macedonians and Persians, though we have no indication whether the battle be Issus, Granicus, or Arbela. The west side of the sarcophagus contains a wild beast hunt, in the centre of which an enormous lion has seized on the horse of a Persian rider, who pierces him with a lance. The barbarians in this scene all wear long trousers, striped tunics, and floating drapery. The Greeks, on the contrary, are either naked or wear only the Macedonian chlamys. A youthful warrior in a diadem is possibly Alexander, who was the first to assume this insignia of royalty. The north panel, which reminds us of the Stele of Dexileos, contains a rider bearing down an enemy, though in this case the fallen warrior is a Greek and the victor a barbarian.

There can be no doubt that this magnificent creation was the work of a Greek sculptor, and that this sculptor may have been the son of Lysippus is a reasonable hypothesis, for we know that, like his father, he was celebrated for his skill in depicting scenes of war and the chase. Its date too is certainly somewhere about B.C. 320. All these sarcophagi are now at Constantinople.

CHAPTER VI

SHRINES OF EPIDAURUS AND LYCOSURA

The history of Epidaurus, the once famous shrine of Asclepius in Argolis, is wrapped in mystery, for it is hardly ever mentioned in history; only from the scanty remains still existing can we realize how important a place it once was. Beside the temple of Asclepius there was another to Artemis, a dwelling-house for the priests, and a large round building called the *Tholos*, the purpose of which was long a vexed question with archæologists, but appears to have been satisfactorily determined by recent excavation.

The temple of Asclepius was built early in the fourth century B.c., the architect being one Theodotus, of whom nothing is known save the amount of his salary, which far exceeded that of the architect of the Erechtheum in the preceding century. It is built in tufa stone with Doric columns of white marble. The east pediment contains a battle of Lapiths and Centaurs. the west of Greeks and Amazons. The models for these pediments and also for the acroteria (a winged Victory and two riding Nereids) were furnished by Timotheus, one of the sculptors of the Mausoleum of Halicarnassus. fragments have been found of beautiful figures in transparent draperies, those of the mounted Amazons being easily distinguished from the Nereids by short chitons, and from their being seated astride on their horses. The figure of Victory had wide wings and carried under her arm a large bird, the significance of which is not yet understood, though it may be the cock, sacred to Asclepius.

The temple was entered by two doors, the outer one being of

inlaid wood, and the inner one of gilded bronze encrusted with gold and ivory, the work of Thrasymedes of Paros, a pupil or later imitator of Pheidias. By him also was the temple statue, a seated figure of the God of Healing, in gold and ivory, having in one hand a sceptre, while the other rests on the head of the



Nereid from Epidaurus. Athens.

serpent, whose tongue had the power of healing; by his side was a dog.

Thrasymedes was the originator of this type of Asclepius, which so much resembles that of Zeus by his master Pheidias, that the copies cannot now be distinguished from each other

if the attributes are wanting. The statue at Epidaurus was about half the size of that at Olympia; and on the throne were painted the exploits of Argive heroes: it lasted about five centuries, but no one knows what eventually became of it. At the end of the fourth century A.D. St. Jerome tells us that pilgrims still flocked to be cured at the *Hieron*, or sacred site, and they continued to do so when Asclepius was displaced by St. Michael and St. Damian, and Apollo, Athene, Artemis, and Hygieia were converted into Christian saints. The great earthquake which in the sixth century A.D. levelled the temples at Olympia, wrought the same destruction at Epidaurus, and robbers and pirates continued the work of destruction.

In 1805 the pavement of the temple, formed of slabs of red and white marble, was complete, and several large blocks covered with inscriptions still remained there. Then a modern Vandal obtained permission to remove the marble for building purposes, and established three lime-kilns among the ruins. The discoveries at Epidaurus are of very recent date, the first organized excavations having been begun by the Greek Government in 1881. The theatre, which was entirely overgrown with vegetation, has been laid bare, together with the four buildings already mentioned, and the baths of Antonine, which belong to Roman times.

The architect of the mysterious Tholos was Polycleitus the Younger, son of Patrocles and nephew to the famous Argive master. The word *Tholos* means simply Rotunda, and gives no clue to the uses of this particular building. There was a Rotunda at Athens, and a somewhat similar round building, called the Scia, at Sparta, both of which were assembly rooms. The Tholos of Epidaurus consisted of a series of walls built in concentric circles and surrounded on the outside with twenty-six Doric columns; the three walls nearest to the centre communicated by doors which were not placed opposite to each other, and were partitioned by transverse walls in such a manner that a person starting from the centre must go the whole round and return the same way without being able to make a short cut of any kind. This building has been called an altar, also a labyrinth, from its supposed resemblance to the grotto of

Lebadea, the seat of the mysterious worship of Trophonius; that, however, was a natural grotto, and had really no resemblance to this carefully planned building constructed on the principles afterwards laid down by Vitruvius. He, speaking of cisterns, advises that they should be made "with various communicating reservoirs, so that the water, pouring from one to another, may be purified," and these same transverse walls, called chicanes (obstacles), are still employed in modern engineering. Here possibly is the clue. If the Tholos really is the sacred pump of Asclepius, the great size of the building is readily accounted for when we remember the throngs of pilgrims who flocked thither to bathe in its healing waters, as they do now to the shrine of Notre Dame de Lourdes. The spring exists no longer, but its disappearance has been caused by some natural phenomenon, such as the earthquake, which has altered the level of the ground, or the present barrenness of the oncewooded hills surrounding the shrine.

From the arrangement of the pavement it seems probable that the water, after traversing the surrounding conduits and depositing all sediment and impurity, welled up through a hole in the centre, which may have been closed by one large slab.

The central portion of the building was decorated with forty Corinthian columns placed at a short distance from the wall; these have suffered terribly from fire, but one perfect specimen, supposed to be the model, has been found buried separately. The capitals of these columns, which have the form of a basket, are extremely beautiful. All the decorations of the Tholos are of the most elaborate kind, leaves of acanthus, palmettes, sealilies, row upon row of eggs and pearls being combined with a profusion which is almost barbaric, and which has more resemblance to Saracenic than to ordinary Greek work.

Asclepius was the son of Apollo and the nymph Coronis, slain by the arrows of Artemis. The child was brought up on Mount Pelion by Cheiron, and became so skilled in the art of healing that he restored even the dead to life, until Zeus in anger at such presumption slew him with a thunderbolt. His worship was introduced into Rome from Greece in 290 B.C.,

when ambassadors were sent to consult the oracle as to a remedy for the plague, which was there raging. It is said that a serpent crept from under the throne of the god, and, returning with the embassy, took up its abode on an island in the Tiber, where a temple was then built and the worship of Asclepius carried on with the same ceremonies as in his shrines at Epidaurus and Athens. Large numbers of votive offerings, dedicated



Asclepius from Epidaurus. Athens.

by persons who sought the advice and assistance of the god, are found in all these places. Some of them contain only his single figure; more frequently he is accompanied by his daughter Hygieia (Health), and on other occasions by several members of his family. A relief found in Argolis contains beside Asclepius, his wife Epione (the soothing one), his three daughters, Hygieia, Iaso, and Panatheis, and his sons Machaon

and Polydairus, also celebrated physicians, who, as we are told in the *Iliad*, accompanied the Greek heroes to Troy.

Hygieia was worshipped both separately and with her father. Pausanias tells us that the oldest statue of this goddess was covered with locks of hair, the offerings of the women who flocked to her shrine. She is usually represented holding a wine-cup, accompanied by a serpent, and is further remarkable for the curiously modern arrangement of her hair, which appears as if drawn up over a pad, instead of being treated in the usual classical manner, where it is carefully divided and brought down in waves on either side of the face. In Deepdene House there is a fine statue of this goddess, but in this instance the characteristic head-dress is absent, and the hair is bound round with a handkerchief.

The earlier representations of a woman with a serpent which frequently occur, especially on coins, are not Hygieia, but Persephone, who, as a Chthonian deity, would naturally have this attribute. In some instances, moreover, they refer especially to a Cretan legend which tells how Persephone wooed by Zeus in the form of a serpent became the mother of Dionysus Zagreus. Theworship of Hygieia became popular in the fourth century with that of her father, and several fine reliefs containing both deities have been found both at Epidaurus and also at Athens. There on the sunny sheltered side of the Acropolis was a temple and health resort, where the priests of Asclepius mingled with faith-healing rational treatment of a very practical kind.

The fine bearded head ¹ of Asclepius, found in a temple at Melos, is sometimes supposed to have been originally intended for Zeus, and to have been broken off a full-length statue of that divinity made at a time when the worship of the God of Healing had not yet become popular.

TEMPLE OF LYCOSURA.

Tradition says that the town of Lycosura is the oldest in Greece; it possessed a famous sanctuary to Despoena, which contained statues by Damophon of Messene, a sculptor whose

1 British Museum.

date is still a matter of dispute. It is situated among the mountains of Arcadia, and the difficulties of transport as well as the fact that no modern town has grown up on its site made it a promising field for the explorers, whose expectations have not been disappointed.

The temple of Despoena was a brick edifice, having at the end a marble portico supported by six Doric columns. The cella at the west end contained a long pedestal, on which were grouped four figures, which, from the unfinished condition of their backs, were evidently intended only to be seen when approached from the east door. The floor of both cella and portico was originally paved, but in Roman times was covered by a coarse mosaic of small stones.

In June 1880 the Greek Archæological Society, under M. Kavvadias, commenced their explorations, and in a few days brought to light a large portion of the famous group of four statues described by Pausanias.1 "Each of the images is about equal in size to that of the Great Mother at Athens; they also are the work of Damophon. Demeter bears a torch in her right hand, while she has laid the left on Despoena; Despoena bears a sceptre and 'cista,' as it is called, in her lap. each side the throne is a figure; beside Demeter stands Artemis, clad in a deer-skin with a quiver on her shoulder; in one hand she holds a torch, in the other two snakes; beside Artemis lies a bitch of the kind used in hunting. Close to the image of Despoena stands Anytus clad as a warrior in full armour." This Anytus was a giant, who, according to a local tradition, had carried away Despoena; but his figure, and that of Artemis, although more than life-size, are of smaller proportions than the great goddesses, their heads, in an erect posture, reaching the same elevation as those of the larger ones, who are seated. From the statue of Despoena fragments of the arm and neck alone remain, the heads of the other three are in fairly good preservation, though their backs, which were of separate pieces of marble, are missing. In two of these statues the eyes were made separately and inserted into hollow sockets, and two eyes found are supposed to be those of Anytus.

¹ Pausanias, viii. 37.

The Arcadian tradition of Demeter and Despoena is a variation on the better known one of Demeter and Persephone, Despoena being the daughter of Demeter and Poseidon, who had wooed her in the form of a horse. Associated with this uncouth legend of a barbarous and uncultivated people is the monstrous representation of Demeter with the head of a horse, surrounded by serpents, the "black Demeter of Phigalia," whose statue, made by Onatas, has already been referred to.

Besides the heads, there is a very remarkable piece of drapery divided into two portions, evidently the chiton and peplos of It is entirely covered with figures of animals and human beings sculptured in low relief, the various designs being divided from each other by palm-leaves and ribbons. Among these designs are a row of Victories carrying torches, but the great number of sea-horses, Tritons, and other marine monsters is evidently intended to symbolize the close connection of the goddess with the inhabitants of the ocean. This piece of sculpture is unique of its kind, and to realize the dazzling effect it must have produced when it first issued from the hand of the maker we must remember that it was glowing with colour, and that precious metals were lavished in profusion on the ornaments worn by all the figures, the attachments of which are still visible. The reliefs on the mantle of Demeter, and the insertion of eyes in a different material, suggest that the sculptor who fashioned it was more accustomed to work in metal than marble.

We know little of Damophon save that he was employed to repair the colossal Zeus at Elis, and that he revived the traditions of the fifth-century sculptors by making statues of their great gods, and as at this time the Greeks were no longer sufficiently wealthy to raise monuments of ivory and gold, his temple statues were chiefly of wood gilded, with the exposed portions of the flesh in more precious materials, so as to reflect as far as possible the glories of the age of Pheidias and Polycleitus.

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PART V

THE TWILIGHT OF THE GODS

THE DEAD PAN

Gods of Hellas, gods of Hellas,
Can ye listen in your silence,
Can your mystic voices tell us
Where ye hide, in floating islands,
With a wind for evermore
Keeps you out of sight of shore?
Pan, Pan is dead.

In what revels are ye sunken
In old Aethiopia?
Have the pygmies made you drunken
Bathing in mandragora
Your divine pale lips that shiver
Like the lotus in the river?
Pan, Pan is dead.

Do ye sit there still in slumber,
In gigantic alpine rows,
The black poppies without number
Nodding, dropping from your brows
To the red lees of your wine,
And so kept alive and fine?
Pan, Pan is dead.

Or be crushed your stagnant corses
Where the silver spheres roll on,
Stung to life by central forces,
Thrown like rags out from the sun
While the smoke of your old altars
Is the shroud that round you hung.
Pan, Pan is dead.

Gods bereaved, Gods belated,
With your purples rent asunder;
Gods discrowned and desecrated,
Disinherited of thunder,
Now the goats may climb and crop
The soft grass on Ida's top
Now Pan is dead.

ELIZABETH BARRETT BROWNING.

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CHAPTER I

THE DECLINE OF THE SCHOOLS

PLINY in his history 1 tells us that in the year 202 B.C. the art of Sculpture died out altogether, but was revived again 140 years later with a number of artists who, though not equal to the old ones, were still recognized as skilful sculptors. understand the historical value of this passage we must take a brief survey of the history of Greek art as we have followed it step by step, from the earliest xoanon and the rude sculptures at Selinus. Previous to 460 B.C., the most noticeable feature was the struggle of the sculptor with his material. century these difficulties were overcome, but about 350 B.C., with Scopas and Praxiteles, came that tendency to sensuousness, which in art foreshadows a decline. In the Attic school this decline becomes marked about 200 B.C., and is well seen in the works of Cephisodotus the Younger, son of Praxiteles, of whose works the highest praise that could be given was, "that you could almost feel the flesh give way under the finger." The assertion, however, of the Roman writer is too sweeping; for it really only applies to the older schools of Greece proper, and it is not true of the artistic centres in Asia Minor, whither, as we shall see, the chief sculptors migrated. The revival too in the second century B.C., was not at Athens, the old centre of refinement and cultivation, but at Rome, the metropolis of the world. from 150 B.C. onwards there was much employment for sculptors of every grade, for though little original work was produced, there was a constantly increasing demand for copies from the

older masters, among whom Lysippus appears to have been the most popular. To this period, therefore, belongs the large number of Græco-Roman copies of famous originals from which all knowledge of Greek art was until lately derived. There was no lack of models, for Marcellus, after the sack of Syracuse, carried off to Rome many sculptures that formerly adorned that city, and his example was followed by every victorious general down to Æmilius Paulus, who in 167 B.C. conquered Greece, bringing away with him two hundred and fifty wagons laden with spoils.

But this is anticipating; and we must return to the period following on the death of Alexander in B.C. 323. This is often called the Hellenistic or Alexandrian period, and it is marked by the tide of art flowing eastward throughout the Hellenized empire of the Conqueror. Wherever his armies penetrated, culture, refinement, and art followed in their train, and the capitals of his new kingdoms on the banks of the Nile and Euphrates, and on the shores of the Mediterranean, became the homes of painters, sculptors, workers in metal, and every kind of handicraft.

DIFFUSION OF GREEK ART THROUGHOUT THE EAST.

Asia Minor was naturally the most completely conquered part of Alexander's empire, and there accordingly the Greek artists chiefly centred, setting up new schools at Pergamum. Rhodes, and Trailes. In the farthest East, however, Greek ideas were also assimilated, and it is most interesting to see how far they spread, and how long their influence lasted. Syria, for instance, as late as thirty years before the Christian era, Antiochus of Commagene, a devout follower of the old gods, raised on the mountain of Nimrud Dagh a magnificent edifice, which throughout betrays its Greek origin. sists of a mound forty feet high, with terraces extending east and west, where, high overlooking the surrounding country, were fourteen colossal statues. These, carved out of hollowed blocks of native limestone, have been displaced with the exception of a solitary female statue wearing a chiton and veil, and formerly crowned with a polos. This is the personification of Commagene,

while the central and most important male figure was Zeus Oromazdes, that is, the Hellenic ruler of Olympus with the characteristics of the Persian deity Ormuzd. Two other male figures show the same curious blending of Oriental and Hellenic characters, one being Artagnes-Heracles-Ares, another Apollo-Mithras-Helios-Hermes.

From Syria the Greek influence spread to Persia, thence to India, and ultimately to Java, China, and Ceylon. historians of Alexander relate, that on the shore of the Indian Ocean, near the mouth of the Indus, the king offered up a bull in honour of Poseidon, and took possession of the country from mountain to sea in the name of the gods of Hellas. sculptured slabs from Peshawur, now in the British Museum, and the Ionic column from Taxila at Agra, are good examples of Greek influence over native art. The date of the column, to judge from the deposit of coins found beneath the temple to which it probably belonged, is about 80 B.C., and the temple itself is said to be the one described by Appolonia of Tvano. Large numbers of coins bearing devices in Greek and Sanscrit are still extant, and the inscriptions which the Buddhist king Asóka caused to be inscribed on rocks and pillars of stone throughout the length and breadth of North-west India are in the Phœnician character, from which the Greek alphabet is derived.

These inscriptions are of peculiar interest, not only for their allusions to Alexander, which show the relation existing between people so widely severed, both geographically and by customs and religion, but still more so for the ethical and moral teaching they convey. Unlike the elaborate records of Babylonia and Assyria, which tell of the king's triumphs, the slaughter of his enemies, the ruin of kingdoms, those of Asóka, who lived and died nearly 200 years before the Christian era, are a proclamation of peace, love, charity, and liberty of life and opinion to the whole world.

Like the rays of certain far-off suns, which may themselves have perished before their light reaches our planet, the light of Hellenic genius shines faintly in the sculptors of the famous Buddhist temple of Bori Boedar in Java, re-discovered in 1814, during the short period of English rule in that island. Here,

long hidden from all eyes in the depth of the tropical forest, are the ruins of a remarkable pyramidal temple, built probably in the golden age of Javanese civilization, or about A.D. 700. It is adorned with more than 500 statues of Buddha, whose straight-cut features and intellectual type of countenance point to Greek influence handed down through generations in the Buddhist temples of India and Ceylon. It is a far cry from the shores of the Ægean to the flowery land of Cathay, yet even here Hellenic influence has made indelible impressions, for after the seventh century A.D. a marked change appears in the native art, and confused compositions and grotesque meagre idols are replaced by a new type of Buddha with chiselled features, and carefully-arranged groups of figures with graceful draperies are combined with a semi-classical form of architecture.

From China to Japan this Hellenic influence spread with the importation of statues from the former country, and the famous image of Buddha, still preserved at Udzumata near Kioto, affords a magnificent example of an Oriental idol clothed with the reserved and stately beauty of an Olympian god.

SCULPTURES OF THE ALEXANDRIAN PERIOD.

In describing the sculpture of the Alexandrian period, it is impossible to adhere strictly to a chronological order. A separate chapter will be devoted to the schools of Pergamum and Rhodes, but for the rest very brief notices must suffice.

The Attic school of the Alexandrian period is represented by the sons of Praxiteles, Cephisodotus the Younger, and Timarchus. Cephisodotus was the son of Praxiteles, and heir to his talent, and much praise has been bestowed on his famous group of interlaced figures at Pergamum, the exact subject of which is not certain. That the two brothers worked together is known from certain passages in the Mimes, or Comic Poems, of Herondas. Two gossips are looking at a statue; one says to the other, "Who is the sculptor who made this statue? Who gave it?" The other answers, "Why, the sons of Praxiteles; do you not see the names on the pedestal? And he who dedicates it is Euthias, son of Praxon." Cephisodotus and Timarchus made many portrait statues, among which was one of the poet

Menander, which stood in the Theatre of Dionysus at Athens, formerly identified with a statue found on the Viminal, now in the Vatican.

Besides the two sons of Praxiteles, Sostratus, the son of Euphranor, and the son of Sthennis of Olynthus, also worked at Athens. There are also two female figures from Rhamnonte, one a priestess, the other the goddess Nemesis, the latter having inscribed on it the name of Chærestratus.

The headless draped figure of Dionysus in the British Museum is not a work of great merit, but is interesting in this connection, as illustrating a reversion to an old type, that of the god in his serious and dignified aspect, not the graceful reveller of the fourth century. This statue formerly decorated a choragic monument built in front of a natural grotto on the Acropolis at Athens, by a successful competitor in the musical contest held every year in honour of Dionysus. In 270 B.c. his son Thrasycles, being victorious on a similar occasion, remodelled his father's monument, adding to it a Doric portico, and placing in the centre the statue of the god whom he regarded as his patron and protector.

Turning from Greece to Asia, we at once find better work. In many cases indeed the classical types are not only preserved, but new types are invented of much merit. For example, not only were many representations of the Goddess of Love produced, which are derived from the masterpieces of the fourth century, but there are also many examples of a variation on this theme originated, it is said, by Dædalus of Bithynia in the third century. In these the goddess, instead of standing erect, crouches on her knee, and is assisted in her toilet by one or more of the little Loves (putti) so characteristic of late Greek art. The best example of this kind is a statue found at Vienne in France, and now in the Louvre, which is of fine marble, delicately worked by a skilful hand. its merits as a composition we cannot judge, for the absence of both head and hands throws the legs into undue prominence, but from the traces of tiny hands on her shoulders, it is probable that her head was turned so as to meet playfully the smiling face of her little son, the baby Eros.

Another excellent example of good work is presented by a Bronze Head of Aphrodite. Indeed among the many treasures of the British Museum none may be said to excel this head, which occupies the central case in the Greek Bronze Room. A bronze head of this size, with the features uninjured, and belonging in type to the best period of Greek art, is almost a unique possession, and this one is of especial value from its surpassing beauty. It was found at Erzindjan, near Satala, by a Turkish Bey, who forwarded it to a friend of his, a police official at Constantinople. He sold it to a Greek vendor of antiquities, from whose possession it passed into that of a Levantine belonging to the English Consulate, from thence to M. Castellani, and was bought with the rest of his collection by the British Government for £10,000.

Erzindjan is a small town on a tributary of the Euphrates, occupying the site of the ancient Eriza, formerly a famous sanctuary of Anahit, called by the Greeks Anaitis, the national goddess of the Armenians. This sanctuary was so celebrated that Pliny calls the province of Acilisene, Anaitide, and probably the whole district belonged to the great goddess, whose statue of solid gold was carried off by Antony when on an expedition against the Parthians.

Anahit, like Ishtar of Assyria and Ashtoreth of Sidon, had many different attributes, being worshipped as a virgin goddess, but also as the bestower of Fertility and giver of Life and Death. In the earlier part of this book, in speaking of Artemis in her different attributes, we learnt that Artemis and Aphrodite, goddesses entirely opposed in character, were confused together, and the Persian Artemis there described is probably this Anahit. About the time that Praxiteles made his famous statue of Aphrodite for Cnidus, Alexerces Memnon placed statues of Anahit in all the principal cities under his rule, Babylon, Susa, Ecbatana, and others, and, although nothing remains of this bronze statue but the head and one hand, it seems possible, from the downward inclination of the head, that the figure to which it once belonged had the same pose as the far-famed Cnidian Aphrodite. The treatment of the bronze is different from that of the marble statues of Praxiteles, and it

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cannot be supposed that this was even a copy from his great work, but it is not impossible that it may be a later imitation. One thing, however, is certain, this is not the face of an Artemis; whether she bore the name of Aphrodite or of Anahit, this is the goddess of love and beauty. The soft waves of her loosened hair, the harmonious arch of her brow over the now empty cavities where once shone bright eyes, the rounded contour of her delicate cheeks, and the exquisite smile which plays on the parted lips, mark her as the lovely, powerful goddess whom to see was to adore, and that for ever, and who is well described in the Story of the Ring given to Venus—

"There in a gilded carven place
Queen Venus' semblance stood, more fair
Than women who that day did bear,
And yet a marvel for the life,
Wherewith its brazen limbs were rife.
Not in that country was she wrought,
Or in those days; she had been brought
From a fair city far away,
Ruined e'en then for many a day.

Oh, cold and brazen goodlihead,
How lookest thou on those that live?
Thou who, tales say, was wont to strive
On earth, in heaven, and 'neath the earth,
To wrap all in thy net of mirth,
And drag them down to misery
Past telling,—and didst thou know why?
And what has God done with thee then,
That thou art perished from midst men,
E'en as the things thou didst destroy,
Thy Paris and thy town of Troy,
And many a man, and maid, and town?"—W. MORRIS.

NARCISSUS.

Among the few perfect copies of Greek sculpture of the best period that still remain, none is more attractive than the bronze statuette of a youthful hunter found at Pompeii, who, with a fawn-skin over his shoulder, stands with bent head and upraised finger, listening apparently to some distant sound. The day after its discovery it was called Narcissus, and this name it will probably retain in spite of every argument to prove that it is not the Narcissus of fable, he who was loved by the nymph Echo, but cared not for her. On him came the doom, that seeing one day his own fair face reflected in a woodland pool, he became enamoured of it, and in his endeavour to embrace the lovely vision fell in and was drowned, or, according to another version of the story, pined away in vain longing, and was changed into the pale flower that bears his name, whose sweet faint odour still breathes of melancholy and decay. This figure, it is alleged, cannot be Narcissus, for as he loved not Echo he would not be standing thus listening with rapt attention to her voice; it might be Pan, who loved her, but the figure has none of the attributes of the Shepherd god, and it has also been called Dionysus, though the long locks which usually distinguish the divine from the mortal youth are wanting.

This statue, although a genuine antique, is possibly an adaptation from some famous original, possibly even the Faun of Praxiteles, which has never been satisfactorily identified, for the attitude is that of one who, while listening to some slight woodland sound, is also calling the attention of some animal who is crouched at his feet. Be this as it may, the name Narcissus, with all its sweet associations of woods in spring, of the distant hallo of the huntsmen and the cry of the hounds through the balmy primrose-scented air, will always seem most fitting to this gracious youth, himself the embodiment of Spring—

"What first inspired a bard of old to sing Narcissus pining o'er the untainted spring? In some delicious ramble he had found A little space with boughs all woven round; And in the midst of all, a clearer pool Than e'er reflected in its pleasant cool The blue sky, here and there serenely peeping Through tendril wreaths fantastically creeping. And on the bank a lonely flower he spied, A meek and forlorn flower with naught of pride Drooping its beauty o'er the watery clearness, To woo its own sad image into nearness, Deaf to light Zephyrus, it would not move; But still would seem to droop, to pine, to love.

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So while the poet stood in this sweet spot Some fainter gleamings o'er his fancy shot, Nor was it long e'er he had told the tale Of young Narcissus and sad Echo's bale."—KEATS.

"Sweet Echo, sweetest nymph, that liv'st unseen
Within thy airy shell,
By slow Meander's margent green,
And in the violet-embroidered vale,
Where the love-lorn nightingale
Nightly to thee her sad song mourneth well:

Canst thou not tell me of a gentle pair
That likest thy Narcissus are?
Oh! if thou have
Hid them in some flowery cave,
Tell me but where,
Sweet Queen of Parley, Daughter of the Sphere,
So may'st thou be translated to the skies,
And give resounding grace to all Heaven's harmonies!"

SCHOOL OF SICYON.

Among the best of the artists that migrated to Asia Minor were those of the school of Sicyon, especially the sons and pupils of Lysippus. The most famous of these were Lysistratus, Eutychides, Chares, Boedas, Tisicrates, and Daippus.

"The first artist who took plaster-casts of the human face from the original, and introduced the practice of working over a wax model taken from the plaster, was Lysistratus of Sicyon, brother of Lysippus. He also instituted the practice of rendering portraits with life-like precision, while previous artists had striven to make them as beautiful as possible." But he exaggerated the peculiarities of his school, and carried realism to the point where it becomes caricature.

An admirable example of the realistic portrait statue here described is afforded by the Bronze Head of a Boxer found at Olympia, whose coarse features and swollen ears show that he must have been a professional athlete of a low type, very unlike the noble Athenian and Argive youths who served as models to Polycleitus and Lysippus. There has been no attempt to idealize or soften off his defects: it is the man as he was, the repre-

sentative of a class which only came into existence when the glory of Hellas was on the wane, and paid performances took the place of those noble contests, in which to gain the victor's wreath had once been the highest ambition of every freeborn citizen.

In 1885 there was found at Rome a full-length statue of another professional athlete called the SEATED BOXER, who has his arms



Bronze Head of a Boxer. Olympia.

resting on his knees and his head turned to one side, listening presumably to the applause of the spectators. He is a gruesome object, with a broken nose, and coarse mouth partly open, showing the gaps where his teeth have been knocked out, while from his swollen, shapeless ears the drops of blood still trickle slowly down. On his hands he wears leathern gauntlets with metal clasps, through which his fingers protrude stiffly, these

1 Museo delle Terme, Rome,

gauntlets being so arranged as to inflict as much damage as possible on the face of his adversary. Such was the typical athlete of Roman times, and such brutalizing contests formed the pastime of the pampered citizens, whose favour could be bought and whose support temporarily secured by any leader

who would provide for them those scenes of blood and carnage in which their savage souls delighted.

Of the same school of realistic sculpture, though probably not executed before the second century B.C., is a Bronze Head CYRENE.1 found FROM among the ruins of a temple of Apollo by some English officers in the year 1860. This head, although not the work of a first-class sculptor, belongs to a time when the art of modelling in bronze had reached a high degree of perfection even among inferior artists. Great skill is shown in such details as the arrangement of the hair and beard, while the whole composition is evidently a very life-like



Tyche of Antioch. Vatican.

portrait of a man of mixed blood, probably the ruler of some African province.

Eutychides of Sicyon was another eminent pupil of Lysippus. One of his best known works was a personification of the river Eurotas. Of this figure it was said that art made it more liquid

¹ British Museum.

than the river itself.¹ The meaning of this ambiguous phrase perhaps becomes clearer when it is understood that Eutychides was a painter as well as a sculptor, and when the pictorial style of his work is recognized in the small copy of one of his other statues which still survives. This represents the Tyche or Genius of Antioch, personified as a stately draped woman, wearing a mural crown and seated with one foot resting on the reclining figure of the river-god Orontes. A Christian writer relates that when Seleucus Nicator founded the city of Antioch in the year 300 B.C., he offered in sacrifice to the gods a beautiful maiden whose features are reproduced in this statue.

THE COLOSSUS OF RHODES.

Every one has heard of the Colossus of Rhodes, that famous statue of the Sun-god, who, with a light in his hand to guide benighted mariners, was said to bestride the harbour of the island of Rhodes. Pliny says of it, "The greatest marvel of all, however, was the colossal figure of the Sun at Rhodes, made by Chares of Lindus, a pupil of Lysippus. This figure was of bronze, seventy cubits in height, and after standing fifty-six years was overthrown by an earthquake; but even as it lies prostrate it is a marvel. Few men can embrace its thumb: its fingers are larger than most statues, there are huge yawning caverns where the limbs have been broken, and within them may be seen great masses of rock, by whose weight the artist gave it a firm footing when he erected it."2 The story runs that it was put up in 280 B.C., and that twelve years were occupied in its construction. That the tradition of the famous statue was a familiar one in the Middle Ages is evidenced by the allusion to it in Shakespeare's play of Julius Cæsar, where he makes Cassius exclaim in envious admiration of his former comrade-

> "Why, man, he doth bestride the narrow world Like a Colossus; and we petty men Walk under his huge legs, and peep about To find ourselves dishonourable graves."

¹ Pliny, N. H. xxxiv.

The head of Helios, copied from this statue, appears on the coins of Rhodes, but our best idea of the type of the Sun-god as established by Chares is to be obtained from a sculptured metope of a later date found at Ilion by Schliemann, on which Helios is driving his four-horsed chariot, as described in a poem by Shelley—

"Off-spring of Jove, Calliope, once more To the bright Sun thy hymn of music pour, Whom to the Child of star-clad heaven and earth Euryphæssa, large-eyed Nymph, brought forth-Euryphæssa, the famed sister fair Of great Hyperion, who to him did bear A race of loveliest children; the young morn, Whose arms are like twin roses newly born, The fair-haired Moon, and the immortal Sun, Who borne by heavenly steeds his race doth run Unconquerably, illumining the abodes Of mortal men, and the eternal gods. Fiercely look forth his awe-inspiring eyes Beneath his golden helmet, whence arise And are shot forth afar clear beams of light. His countenance with radiant glory bright Beneath his graceful locks shines far around; And the light vest with which his limbs are bound, Of woof ethereally delicately twined, Glows in the stream of the uplifting wind. His rapid steeds soon bear him to the west, Where their steep flight his hands divine arrest, And the fleet car with yoke of gold, which he Sends from bright heaven beneath the shadowy sea."

SEATED HERMES.

The beautiful bronze statue of Hermes in repose, now at Naples, has no history, but from its Lysippian characteristics may fairly be ascribed to the school of Sicyon, and perhaps to Chares. It represents Hermes, the patron of the Palæstra, as himself an athlete, and its long slender limbs, though now stretched in repose, give an impression of great strength combined with surpassing agility. An apparent blemish in this otherwise perfect composition is the low animal type of the head, due to the peculiar shape of the skull and the large prominent ears. The sculptor Wolff is of opinion that these

defects are due to an inferior restoration of these portions, but it seems more likely that it was the deliberate intention of the artist, by these slight indications, to convey to the spectator that this is the god in his lowest aspect. For this is not Hermes the saviour, who still dwells in glorified marble at Olympia, but



Seated Hermes. Naples.

Hermes the accomplished liar and cunning thief, who was yet at the same time the swift messenger of the gods, the beautiful youth described by Homer.

Zeus speaks—"And the messenger, the slayer of Argos, was not disobedient to his word. Straightway beneath his feet he

bound on his fair golden sandals divine, that bore him over the wet sea and over the boundless land with the breathings of the wind. And he took up his wand wherewith he entranceth the eyes of such men as he will, and others he likewise awaketh

out of sleep: this did the strong slayer of Argos take in his hand and flew. And quickly came he to Troy land and the Hellespont, and went on his way in semblance as a young man that is a prince, with the new down upon his chin, as when the youth of men is the comeliest."

Pliny describes a statue called the PRAYING Boy, by Boedas, son of Lysippus, which may possibly be represented by the beautiful bronze statuette, now in Berlin, called by that name. There is, however, no direct evidence on this point, and as the arms of the statue are modern restorations, it cannot be certain that this was their original position. The history of this particular bronze in modern times is sufficiently interesting to be worth recording. Originally taken to Venice with the collection belonging to the patriarch of Aquileia, it was bought by Fouquet, the famous minister of Louis XIV. The son of Fouquet sold it to the Prince Eugene, after which it came into the possession of Prince Lichtenstein, and was bought by Frederick II. of Prussia, who placed it on the terrace



The Praying Boy. Berlin.

of his palace at Sans Souci. In 1806 it was sent once more to Paris, but in 1812, when the spoils acquired by Napoleon and his generals were returned to their own countries, the Praying Boy found his way back to Germany, where he no

1 Iliad, xxiv. 347.

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longer serves to decorate the private pleasure-ground of a despotic prince, but has its place in a great museum, the property of the people.

THE ISLAND SCHOOLS—NIKE OF SAMOTHRACE.

With the exception of Crete, no island in the Ægean is



Nike of Samothrace. Louvre.

higher or more precipitous than Samothrace, whose highest point commands a magnificent view. The barren, rocky soil is unsuitable for cultivation, so that the inhabitants have always been poor, and the island has little historical interest. It possessed, however, an ancient Doric temple and sanctuary of the

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great gods, to which embassies were sent from all parts of Greece, especially during the latter half of the fourth century, when, in the prevailing restlessness and search after the new, many strange gods were worshipped. Philip of Macedon and his wife Olympia were initiated into its mysteries, and Arsinoe, daughter of Ptolemy Soter, and her husband built a new Doric temple as a thank-offering for the asylum it had afforded the latter in a time of peril.

In the fourteenth century A.D. the Gatelusi, the seigneurs of the island, built a fortress, so that with the remains of the earliest Doric temple, the temple of Arsinoe, and other edifices, there was a large amount of ruins offering a promising field of investigation.

In 1858 M. Conze first visited the island and was struck with the size and extent of the ruins. Four years later, in 1862, M. Champoiseau, the French consul at Adrianople, obtained official permission to conduct explorations, which were begun in March 1863. One day, while wandering over the spot, he became aware of a block of white marble peeping through the soil, which, when unearthed, proved to be the statue of a goddess, who, from her attitude and the fragments of wide wings found near her, was undoubtedly Victory. This statue was shipped to France and placed in the Louvre, where, concealed in a dark corner of that vast building, it attracted but little attention, though the French Government sent to Samothrace two learned members of the Academy. They, having preconceived ideas as to the inutility of their mission, returned without throwing much light on the nature of some large oddly-shaped blocks of marble found with the Victory. M. Conze, however, was not so easily to be baffled; he obtained a ship and a grant of money from the Austrian Government and returned to the island, where he was joined by M. Champoiseau, and the mystery was finally solved. These blocks, twenty-six in number, formed the pedestal, which was in the shape of a Greek trireme. With the help of a coin it now became easy to restore the original position of the figure, and also approximately to settle the date to which it probably belongs, that of the great sea-fight which took place in the year 306 B.C., between Demetrius, son of Antigonus, ruler of Asia Minor, and Ptolemy, son of Lagos, king of Egypt. Victory stands erect on the prow of the galley, and the wind, driving through her transparent drapery, alternately spreads or wraps it closely round her limbs. Her raised right hand held a trumpet, while in the left was a torch in the form of a wooden cross, such as is still used at night by the fishermen of the Ægean. Her chiton is similar to that of Iris on the Parthenon, while her general aspect suggests a relationship to the Chiaramonti Niobid. History and tradition are alike silent as to the origin of this beautiful statue, and if the date usually given be correct, it cannot be by the hand of Scopas, to whose reputed works it bears the strongest resemblance. As it is known, however, that he worked at Samothrace, we may fairly conjecture that the sculptor of the Nike may have been his pupil.

CHAPTER II

SCHOOLS OF PERGAMUM AND RHODES

Pergamum, in Lycia, selected as a capital in 283 B.C. by one of Alexander's generals, rose rapidly in power and importance under a series of kings bearing alternately the names of Eumenes and Attalus. The second in the succession, who reigned from 241 to 197 B.C., gained a decisive victory over the Galatians, and stemmed for a time the tide of barbarian invasion which eventually overwhelmed Greece and her colonies, creating that blank between us and the old civilizations which is so hard to bridge over.

These Galatians are described as men of huge stature and ferocious aspect, they neither asked for nor gave quarter, and when vanquished slew themselves, their wives and children, rather than fall alive into the hands of their enemies.

In commemoration of this victory Attalus caused to be erected at Pergamum four groups of bronze figures, and in token of love and respect to the mother city, presented to Athens copies of these groups, of about half the size of the originals. Pausanias says 1—

"Close to the southern wall is to be seen the War of Giants, as it is called, and the battle of the Athenians against the Amazons, the battle of the Persians at Marathon, and the destruction of the Gauls at Mysia. All these were dedicated by Attalus, and each figure is about two cubits in height."

The pedestal which formerly supported these statues has recently been found, but they themselves have shared the usual fate of all ancient metal work. From the large group at Pergamum several figures still exist: a Galatian warrior stabbing

his wife, and the statue immortalized by Byron as the DVING GLADIATOR. These are supposed to have formed one group, completed by a dead mother with her babe, who in the smaller copies is converted into an Amazon, without the child.

From the smaller groups at Athens ten figures, identified by Prof. Brunn, survive in marble copies. Among these are an Amazon, a Giant, two Persians, and three Galatians. Nine of them were found together in Rome early in the sixteenth century, and were regarded as medieval copies, but it is now supposed that they were made in Pergamum a little later than the original group, very likely as a commission for some Roman patron of art. Pliny tells us that "the battle of Attalus and Eumenes with the Gauls was represented by a group of artists, Isogones (or Epigones), Phryomachus, Stratonicus, and Antigonus." 1

According to Strabo, Eumenes II., who succeeded Attalus in B.C. 197, enlarged the city, planted the grove of Nikephorion, and, out of love for magnificence and beauty, erected buildings as offerings to the gods, founded libraries, and made it a splendid abode. Pausanias also alludes to a great altar there, and Ampelius, who wrote in the second century A.D., says-"In Pergamum is a great altar of marble forty feet high, with very large figures representing the combat of the St. John in the Revelation, addressing the angel of the church at Pergamum, says—"I know where thou dwellest, even where Satan's throne is," a striking though brief description of that wonderful open-air altar, where gigantic figures of the old Pagan deities still towered above the city, and symbolized to the Christian inhabitants the powers of darkness. Soon after this they must have been torn down; some portions were converted into lime, some into building material, while those that escaped entire destruction were shamefully mutilated even before they were thrown down.

It was in 1871 that a German engineer, employed in making roads by the Turkish Government, first discovered in the Byzantine fortification a number of marble slabs; and further exploration showed that the whole of the hill forming the ¹ Pliny, N. H. xxxiv.

ancient Acropolis had been laid out in a series of terraces, on the first of which was the great altar of Zeus, the foundations



of which are still to be traced, on the second the temple of Athene, while on the third at a later time was built the temple of Augustus. On one side of the platform that supported the altar was a marble staircase, and the high pedestal, on which the altar stood, was raised and decorated with a wide frieze, having below a projecting plinth and above a heavy cornice. The subject of the frieze was the familiar one, a battle between the Olympian gods and the earth-born giants, the same subject as that on the pediments of the great temple of Zeus at Agrigentum, on the interior frieze of the temple of Athene at



Selene. Berlin.1

Priene, the metopes of the temple of Apollo at Delphi, the Heraeum at Argos, and many others; but none of these earlier representations can compare with this one at Pergamum in its extraordinary dramatic force and the intense pathos of the vanquished, struggling bravely yet unavailingly against their destiny.

To the Byzantine Christians the gods of Olympus and the giant brood against whom they strove were alike powers of darkness, but to the Greeks themselves the scenes here represented illustrated the triumph of good over evil, as emphatically as the victory of the Archangel Michael over the

old serpent painted in the abbey window did to the medieval monk. From the shattered and imperfect fragments that remain it has been impossible to reconstruct in their order the several groups, but we know that in front were Zeus and Athene, the latter accompanied by Nike. At the feet of the victorious goddesses rises Gaia, the earth mother, who vainly intercedes for the life of her son, a young giant who sinks helplessly to the ground crushed in the slimy fold of a huge serpent. On the one side of this central scene were the gods of light, led by Apollo the

Far-darter and his sister Artemis, on the other the Chthonian deities, headed by Cybele, the Phrygian mother of the gods. Even Aphrodite and Dionysus, the pleasure-loving deities of love and wine, were present on the momentous occasion, and a long train of marine deities; Helios with his golden chariot, Selene the moon, and another furiously riding goddess supposed to be Eos the dawn. Selene sits sideways on her horse, with her back turned to the spectator, the luxuriant coils of her hair, and her bare shoulders off which the transparent vest is slipping, reminding us of the beautiful Italian ladies beloved of Titian and Tintoret; while interspersed among the throng of deities are horses, dogs, lions, eagles, and serpents in admired disorder.

Round the altar itself was a frieze, containing the story of Telephus the son of Heracles and Auge, who, cast out to perish by his grandfather, was succoured by a hind.

SCHOOL OF RHODES

From Tralles, near Ephesus, came the sculptors Apollonius and Tauriscus, who executed the dramatic group called the FARNESE BULL. This was originally brought from Rhodes to Rome, where it was discovered in a very damaged condition near the Baths of Caracalla, and it has since been elaborately restored, to the great detriment of the original portions.

The story represented is that of Dirce, wife of Lycus, king of Thebes, who was tied to a wild bull by her stepsons Amphion and Zethus as a punishment for her cruelty to their own mother, Antiope. That the place where this event took place was the summit of Mount Cithæron is indicated both by the rocky nature of the ground, and by the presence of the mountain spirit as an interested spectator; and that the time was the festival of Dionysus is shown by the ivy wreath, the thyrsus, and the fawn-skin worn by Dirce, who, lying on the ground, clings appealingly to the feet of Amphion.

APHRODITE OF MELOS.

From Tralles also came that unknown sculptor whose name, ending in "andros," was inscribed on a marble base supposed



Farnese Bull. Rome.

to belong to the statue of the goddess Aphrodite, found with inferior works of the Alexandrian period in a cave at Melos.



APHRODITE OF MELOS.

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This statue, a Greek original of surpassing beauty, has been the subject of much controversy, as the base, which, if really hers, testified to her late origin, was at once destroyed, her discoverer desiring to present her to Louis XVIII. as a work of Praxiteles. In the absence of any direct evidence to the contrary, and of any attributes by which she might be distinguished, for both arms are missing, we may assume that this is a temple statue of the Alexandrian period made by an artist inspired by some earlier work no longer in existence, possibly even the Aphrodite Urania of Pheidias.

The beauty of the Aphrodite of Melos is not that of the sentimental sculptures of the fourth century, nor yet, as has sometimes been alleged, of the dramatic work of the school of Pergamum, but has a certain reserve and dignity characteristic of the great divinities of the Golden Age. In spite of her mutilated limbs, and the destruction wrought on the beautiful marble surface by the way in which she was dragged over rough roads to the harbour, she still holds undisputed sway over the hearts of all beholders, and no description of her could be more appropriate than the following:—

"She smiles and smiles, and will not sigh, While we for hopeless passion die: Yet she could love those eyes declare, Were men but nobler than they are.

Eagerly once her gracious ken Was turned upon the souls of men; But light the serious visage grew, She looked and smiled, and saw them through.

Yet show her once, ye heavenly powers, One of some worthier race than ours, One for whose sake she once might prove How deeply she who scorns can love.

Then will she weep: with smiles till then Boldly she mocks the sons of men; Till then her lovely eyes maintain Their pure unwavering deep disdain"

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THE LACCOON.

Closely allied to the dramatic work of the school of Pergamum is a certain famous group described by Pliny in speaking of the sculptors of that period. "There are many more whose fame is not preserved, and in some cases the glory of the finest works is obscured by the number of the artists, since no one of them can monopolize the credit, nor can the names of more than one be handed down. This is the case with the Laocoon, which stands in the palace of the Emperor Titus, a work to be preferred to all that the arts of painting and sculpture have produced. Out of one block of stone the consummate artists, Agesander, Polydorus, and Athenodorus of Rhodes, fashioned Laocoon, his sons, and snakes marvellously intertwined about them, after deliberation among themselves." This group, so highly praised by Pliny, was re-discovered as early as 1506, among the ruins of the palace of Titus on the Esquiline, and many artists have attempted to restore it. Michael Angelo and Montorsoli were both unsuccessful, and the present restoration made by Cornacchini in the eighteenth century is by no means satisfactory. The contrast offered by the three figures so closely entwined is especially worthy of notice. The boy on the left hand is as yet hardly touched by the fell embrace; his father struggles in the death-agony, with his sensations of physical pain and mental anguish strained to their highest point; while from the other boy life has already fled; his sufferings over, he drops inanimate among the fatal coils. Byron, in Childe Harold's Pilgrimage, makes his hero exclaim-

"Or, turning to the Vatican, go see
Laocoon's torture dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending:—Vain
The struggle; vain, against the coiling strain
And gripe, and deep'ning of the dragon's grasp,
The old man's clench; the long envenomed chain
Rivets the living links,—the enormous asp
Enforces pang on pang, and stifles gasp on gasp."

Virgil tells us that Laocoon, the son of Antenor, was a priest

of Apollo at Troy, and endeavoured unsuccessfully to dissuade his fellow-citizens from admitting into their gates the wooden horse in which were concealed the Achæan chiefs, who by means of this stratagem obtained an entrance into the doomed city. While Laocoon and his sons were offering a sacrifice to Poseidon, Hera, who hated the Trojans, sent two serpents out of the sea, who speedily enveloped the whole family in their slimy folds, while the people, blind toys of destiny, deceived by the false tale of Simone, looked on and made no attempt to succour them.

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"O the enchanting words of that base slave
Made him to think Epeus' pine-tree horse
A sacrifice to appease Minerva's wrath.
The rather for that one Laocoon,
Breaking a spear upon his hollow breast,
Was with two-winged serpents stung to death."—MARLOWE.

CHAPTER III

THE LAST YEARS BEFORE THE CHRISTIAN ERA

WITH the conquest of Greece by Rome in 169 B.C., followed by the fall of Pergamum in 133 B.C., the chief centre for sculptors shifted back from the East to the West. The Attic artists especially crowded to Rome, and worked at supplying copies of the old masterpieces. Naturally no great original types were thus created, only realistic or imitative works; but these are in great profusion, and among them are many well-known statues, which to cultivated persons of the last century represented the highest ideals of the sculptor's art. Now, however, their position has been greatly altered by the discovery of Greek originals of the best periods, and it is easy even for the most inexperienced observers to see for themselves in what manner they fall short of the highest standards.

Take, for example, the BARBERINI FAUN, a work which probably was not without influence on Michael Angelo, when he created the four allegorical figures on the tomb of Cosimo di Medici.

This is a very large bronze statue found by Pope Urban VIII. in the castle of St. Angelo, formerly the Mausoleum of Hadrian, and bought from the Barberini family by its present owner, the King of Bavaria. It belongs probably to the second century, when the Græco-Roman dramatic school was at the height of its prosperity.

It is by no means an attractive subject, for it represents a young satyr overcome by drunken sleep. The utter abandonment of his attitude betrays his intoxicated condition, and the coarse face, with its thick lips and turned-up nose, form a repulsive combination which we are not tempted to dwell

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upon. As a composition, however, it possesses great merit, for the whole figure is instinct with life; his chest might almost be supposed to rise and fall with each long-drawn breath. Professor Brunn, speaking of this statue, says—"It is the poetry of realism." Besides its artistic merit, the statue is an interest-



Barberini Faun. Munich.

ing one in the history of art in its changes and development. Until the fourth century satyrs were bearded men with large ears and horses' tails; with Scopas they became graceful youths, whose animal nature was indicated chiefly by their tiny horns. Then Pan, the goat-footed god, who was the protector of the flocks and the impersonification of Nature, was also represented in the same youthful form, and came so nearly to resemble the Fauns as to be confused with them. At the end of the second century B.C. the sculptors reverted to the old type for the Shepherd God, while the Fauns retained the youthful characteristics, though they are of a more rustic type than the earlier followers of Dionysus.

Another example we may point to is the Belvedere Heracles, a celebrated torso, by Apollonius, now in the Vatican, which Michael Angelo so much admired that he was led up to pass his hands over it in his blind old age.

BOETHUS OF CARTHAGE.

Boethus of Carthage was a realistic sculptor, who devoted



Boy and Goose. Louvre.

himself especially to making statues of children. Pausanias says that the "gilt figure of a nude boy seated before a statue of Aphrodite in the temple of Hera was the work of Boethus," and Pliny adds that although Boethus is more famous for his works in silver, he is the artist of a boy strangling a goose with all his might.

The group of a boy with his arm round the neck of a goose appears to have been at one time a favourite subject with sculptors, and is supposed to have originated in a group at Olympia made by Boethus of Carthage, who excelled in what we now call genre subjects, that is, studies from ordinary scenes of daily life, which apply to no particular place or person.

Sometimes the embrace is one of affection, and as such ap-

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pears to be favourably accepted by the goose. At other times the goose is the unwilling victim, and turns to attack the child, who struggles to retain his hold. The same gossips whom we met before, admiring the works of the sons of Praxiteles, appear to have greatly admired the work of Boethus. "By the gods! see how he strangles the goose! If the marble were not there in front of you, you would think that he was about to speak."

BORGHESE GLADIATOR.

Another work of this period which has long enjoyed a great reputation among sculptors as an anatomical model is that popularly known as the Borghese Gladiator. There are several copies of it, the best of these being the one in the Louvre that was found on the sea-shore at Antium, always a favourite resort of the Roman nobles. It bears this inscription: "Agasias, son of Dosithius, made me," and its date is probably 100 B.C.

The figure is that of a man about thirty years of age, very thin, active, and muscular, and entirely naked except for the buckler on his left arm; the right, which has been restored, is stretched downwards and backwards, so as to enable him to preserve his balance. Who was this intended to represent? The more enlightened critics of the eighteenth century, recognizing the fact that there were no Greek gladiators, and that the Roman ones were armed, called him a Discobolus; others maintain that he must have formed part of a group, and was engaged in a hand-to-hand conflict with a mounted warrior, probably an Amazon. The position in which he holds his shield does not lend itself to this conjecture, and, moreover, the expression of his face does not suggest a life-and-death struggle. Lysippus, it is known, made a statue of a victorious hoplitodromus (armed runner), and though it does not follow that this statue was in any way connected with his, some critics think that the subject is the same. The position of the body, inclined at an angle of forty-five degrees, the inflated chest, the head thrown back, and the muscular development of his spare,

well-knit frame, denote, they say, a highly-trained athlete running at the height of speed, but on the other hand it must be admitted that the position of the feet does not seem to be that of a man running.

The origin of the contests of these armed runners is very interesting, for they were instituted by the Platæans after their



Borghese Gladiator. Louvre.

victory over the Persian general Mardonius. Contests of this kind held an important place in the Pythian and Nemean games, and though at Olympia, where they were introduced in 570 B.C., they did not form part of the regular exhibitions, twenty-five shields used on these occasions were long preserved in the temple of Zeus. At first the combatants were lightly

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armed, later on they wore the equipment of the hoplite, but finally all clothing was discarded.

A graphic account of a contest of this kind was written by the Christian bishop Heliodorus, who, although probably never present on such an occasion, described the whole scene in a vivid and picturesque manner. He says, "In the year that Claricleia was high priestess at Delphi, when the herald called the hoplites, one man only, Ormenus of Arcadia, presented himself, and was about to receive the prize without a contest. Theogonus, a Thessalian youth, who loved Claricleia, could not endure to see a stranger thus rewarded by the hand of his beloved, and, springing over the barrier into the Stadium, desired that his name should be entered as a competitor. For some time the issue of the struggle was doubtful, but as they neared the goal Theogonus turned, glanced at his rival, then, with one long look at Claricleia, raised his buckler and shot forward to victory like an arrow from a bow."

Though there is no evidence that Agasias intended this statue to represent Theogonus, this little anecdote serves to throw a halo of romance, and lend an interest to a work in itself too studied and too academical to give real pleasure to the ordinary observer. Our feelings, indeed, on the subject can be well expressed in the words used by Cicero when criticizing the Hoplitodromus by Lysippus:—"He is of the earth, earthy. He does not alarm us; we can approach him, look at him face to face, and measure him line by line." The work in fact seems almost an anatomical study.

THE WRESTLERS.

The Wrestlers, found with the Niobe group near the Lateran in 1583, serves still further to illustrate the realistic tendencies of the sculptors of this period. A minute knowledge of anatomy was required to represent accurately a complicated position of this kind, and the truthfulness of the motion and wonderful modelling of the human frame in these youths, fully evidence both the perfection of technique and the intimate knowledge of every detail of bones, veins, and muscles that had now been

acquired, and both these works have served as models for painters and sculptors for many generations.¹

The influence of painting on Hellenic sculpture is especially shown on certain monuments so unique in their style as to fall into no classification. The most remarkable of these are the Medusa Ludovisi and the sleeping Ariadne. The first of these is now more often called a Sleeping Fury, and is said to be a fragment broken off a colossal statue which once formed part



Sleeping Ariadne. Vatican.

of a group; it has been clumsily restored by attaching it to a plaque, which gives an entirely false idea of its original intention. The closed eyes and the dishevelled hair certainly convey the idea of an abandonment of grief, and so some archæologists see in this head not a goddess but a barbarian woman, belonging to the Dramatic Schools of Rhodes and Pergamum, of which we have already had an illustration in the Dying Gladiator.

¹ The heads of the two youths, though antique, do not belong to the statue, and the whole group has been much restored.

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SLEEPING ARIADNE.

The sculptor of The Sleeping Ariadne was doubtless influenced in the style of his composition by the work of the Alexandrian school of painters, though he may have derived the subject from a similar statue by a third-century master. For this graceful recumbent figure has an air of affectation which is not true to nature, but rather the studied pose of a professional model.

The story of this unhappy princess, cruelly deserted by Theseus, was a favourite one in art. She was the daughter of Minos, king of Crete, and saved the life of Theseus and his companions by giving him a clew of thread, wherewith, having slain the Minotaur, he found his way out of the terrible labyrinth, the work of Dædalus. Fearing the wrath of her father she fled with Theseus, but he, wearied with a love which he could not return, left her while sleeping on the island of Naxos. When, with the first bright beams of the morning, the unhappy princess waked from her slumbers, the black sails of the ship which had borne the doomed victims were now fast disappearing over the horizon, carrying the joyful band of youths and maidens who owed their safety to her. Frantically she rushed to the edge of the cliff, calling the name of the beloved one, but only the voice of the sea-birds made reply. At length she sunk exhausted on the turf, where at her feet bloomed the seapinks and the tiny cyclamen; and when she woke, behold Dionysus, the god of wine and mirth, who had seen her beauty and pitied her story, had come to comfort her.

DANCING GIRLS AT ATHENS.

Less well known than either of these are two small reliefs, each containing a single draped figure of a Dancing Maiden, which were found at Athens in 1862, in the theatre of Dionysus. They are late work, belonging to the second or first century B.C., but about them still lingers that air of grace and refinement which distinguished the sculptures of the fourth century, and recalls to our memory the Nikes of the Balustrade. It must

have been figures like these that served as models for the painters who decorated in glowing colours the luxuriant Roman villas at Pompeii and Herculaneum, for among the wall-paintings now in Naples there are several dancing girls, whose graceful attitudes and floating draperies are almost identical with those of the maidens from Athens.

Of the same period, but in quite another style, is a colossal figure of the RIVER-GOD NILE, found near the temple of Isis in Rome. He is represented as a giant of benevolent and tranquil aspect, crowned with flowers, and holding in his left hand the Horn of Abundance, typical of the beneficent effects of the yearly inundation of his fertilizing waters. Round about him, like the inhabitants of Lilliput over the prostrate body of Gulliver, play sixteen tiny children, who personify the sixteen cubits of measurement of the annual inundations. Another curious statue of the Græco-Roman times in the British Museum is a NUBIAN JUGGLER, who stands head downwards on a crocodile.

APOTHEOSIS OF HOMER.1

The sculptor of the elaborate relief of the Apotheosis of HOMER was Archelaus of Priene, a contemporary of that Agasias whose name was inscribed on the Borghese Gladiator. The scene represented is the rocky summit of Parnassus, the home of the poets. On the top sits Zeus, and immediately below him, gazing upwards, is Mnemosyne, the mother of the Muses. Calliope, the Muse of Heroic Song, descends earthward, but her gaze is still fixed on the heights she leaves. Clio, the Muse of History, holds in her hands the tablets on which are recorded the deeds of kings and heroes. Melpomene, the Muse of Tragedy and Elegiac Poetry, stands erect, accompanied by Erato holding her lyre, and Euterpe raising toward heaven her double flute. These two, Erato who sings the songs of Love, and Euterpe the maker of sweet music, are inseparably associated with dramatic representations. Terpsichore, tired of dancing or feeling it out of place on so solemn an occasion, is

¹ British Museum.

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seated on a rock in company with her graver sisters, Urania, the Muse of Astronomy, and Polyhymnia, the Muse of Song, Eloquence, and Religious Poetry. The Delphian Omphalus occupies a grotto beneath the rocky summit, and here on the one side is Apollo, on the other Thalia, the Muse of Comedy and Bacchic Poetry, on the right of whom is placed a statue of the poet called Homer, though it may equally well be supposed to represent Olen or Hesiod. Beneath this is a series of allegorical figures, not represented in the pictorial style of those above, but in the conventional manner of a votive relief. Homer seated on a throne, beside him kneel figures representing his poems, the Iliad and the Odyssey; behind, to the left of the spectator, Time and the World crown the poet; while Myth, History, Tragedy, Comedy, Nature, Virtue, Memory, Good Faith, and Wisdom unite to pay homage to him who in his verse so admirably displayed the qualities of which they, in the forms of youths and maidens, are the artistic personifications.

Another fine marble relief in the same pictorial style contains the story of Dionysus and Icarius.¹ The former, on his return from his travels, introduced into Attica the use of the fermented juice of the grape. Icarius, desirous of benefiting his subjects, persuaded them to partake of this new beverage, but they, on experiencing the novel effect of the intoxicant, believed themselves to be poisoned, and slew their would-be benefactor. His daughter Erigone, with the help of a faithful dog, discovered the body of her murdered father, and died of grief. Icarius was then placed in the sky as Bootes, Erigone as Virgo, and the dog as Sirius.

The relief represents the intoxicated wine-god as a long-robed, bearded man, arriving in the palace of Icarius, supported and surrounded by a train of Fauns and Bacchantes.

ARCHAISTIC SCHOOL OF PASITELES.

For more than two centuries after the time of Lysippus realistic sculpture held undivided sway, but about fifty years before the Christian era a reaction took place, and there arose a

¹ British Museum.

new school of sculptors, who, like the Pre-Raphaelite painters of the nineteenth century, went back for their models to the earliest ages of art, and consciously imitated the defects as well as the merits of those early masters, who slowly and by their own efforts overcame every difficulty, and created by their own unaided genius compositions such as had hitherto been unknown.

Pasiteles, a Greek of Italy, who became a Roman citizen about 67 B.C., was the originator of this Neo-Attic school. He appears to have been a kind of universal genius, for, besides writing five volumes on the History and Theory of Art, he made statues in gold, ivory, marble, and bronze, as well as decorated work in silver. He was especially celebrated for the care with which he prepared the clay models from which he worked. Pliny tells us that Pasiteles met with his death in devotion to art, for while he was occupied one day in modelling a lion just disembarked from shipboard, a panther, breaking from a neighbouring cage, sprang upon the sculptor and tore him to pieces. None of the works of Pasiteles have been identified, but two generations of sculptors acknowledge him their master. In the Villa Albani the statue of a youthful Athlete with a fillet, bearing the signature of his pupil Stephanus, illustrates probably the direct influence of this master, who revived the tradition of the early Argive schools as contrasted with the dramatic work of the Lysippian period. The "ORESTES" of Stephanus, who, according to some authorities, is a direct copy of an Athlete made by a pupil of Ageladas in 470 B.C., was evidently a popular model, for he appears in various groups; sometimes with another youth, when they are called "ORESTES AND PYLADES," sometimes with a female figure in transparent drapery, said to be Electra, the sister of Orestes.

Menelaus, a pupil of Stephanus, also made a group frequently called "Orestes and Electra," but which is more likely to be that of a mother and son, MEROPE and CRESPHONTES.

Merope was the daughter of the giant Atlas, and married Sipylus, king of Corinth. After her death she became the sevenih star in the constellation of the Pleiades, who, for shame at having married a mortal, hides her face so that her light is seldom seen. Her son Cresphontes was one of

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the conquerors of the Peloponnesus, and received Messene as his share.

Arcesilaus, a contemporary of Pasiteles, was a sculptor who enjoyed a great reputation among his countrymen. He made for Julius Cæsar a statue of Aphrodite called Venus Victrix,



Venus Genetrix, or the Aphrodite of Frejus. Louvre.

which was set up and dedicated before it was finished in the new temple built by the Emperor, who claimed to be descended from the immortal goddess.

Some archæologists consider that the APHRODITE OF FREJUS is a copy of the Aphrodite of Arcesilaus, though others are of opinion

that it derives its origin from the Aphrodite of the Gardens, made by Alcamenes. It certainly resembles the Electra, especially in its close, clinging, transparent drapery, which the model wore wet in order to produce this particular effect of veiling without concealing the limbs, and its studied simplicity conveys the impression that it is one of the conscious imitations of archaic work which were characteristic of this school.

The Appropriate of the Esquiline and a small statue of a dving Amazon called Pentisilea both probably belong to this period; the Amazon especially presents a curious mixture of styles. Her drooping head and sentimental pose betray the influence of the fourth century, though from the archaic treatment of both hair and drapery she might be supposed to be of much earlier date. There are many puzzling statues of this kind called Archaistic to distinguish them from genuine archaic Some of these were intended as copies of existing work. archaic statues, some are conscious imitations, and, as in the case of a certain Athene at Dresden, where the sculptor has betraved himself by the freedom of treatment shown in the small scenes which decorate the girdle of the goddess, which are entirely at variance with the stiff, conventional figure of Athene herself. One of the most remarkable of these archaistic statues is a tinted figure of Artemis found in a small chapel at Pompeii, said to be a copy of a famous gold and ivory statue of the goddess made for Calydon in the fifth century by the sculptors Menaichmus and Soidas. This statue, made in the most conventional hieratic style, was carried off by Augustus, and given by him to the inhabitants of Patras. The jaunty air of this small figure is very unlike the dignified restraint usually manifest in statues of the great gods, while her archaic smile is only equalled by that of the Apollo of Tenea.

CONCLUSION.

The great difference of opinion which exists about the interpretation of the Parthenon sculptures affords an interesting illustration of the fact, always to be borne in mind in the study of Greek Archæology, viz. that in these questions much that is called knowledge is really only a matter of opinion, for eminent scholars, after years of patient investigation, arrive at diametrically opposite conclusions, and each of them expounds his theory in such a convincing manner that it is almost impossible not to agree with the last speaker. To the ordinary student two courses are open—one to accept implicitly the views of some particular master, the other to keep an open mind and wait for more light.

The light is coming, and is still growing and widening; buried temple and long-forgotten tomb are giving up their secrets, long hidden from the hurrying world, too much engrossed in the struggle for existence in the present, or in vain speculations on a future state, to take any interest in its priceless inheritance from the past. Within the last ten years many famous sites have been systematically investigated—Mycenæ, Tiryns, Eleusis, Epidaurus, Argos, Olympia, Delphi, and the Acropolis at Athens,—and as the results of these excavations are given to the world, the knowledge of archæology increases daily.

One hitherto hardly accepted opinion that has been confirmed by the excavations on the Acropolis at Athens is, that the Greek temples did not, as was supposed, shroud among groves of cypress their snowy purity, or shine in dazzling radiancy of gleaming marble from their rocky headlands, but that all of them, from the early wooden temples to the majestic marble structures of the fifth and fourth centuries, were painted in brilliant colours and decorated with gilded metal-work. only was this the case with architecture, but also with statues; from the time of Endœus, who hardly comes within the region of history, statues were made in gold and ivory, and in the case of the later ones, such as the masterpieces of Pheidias, were profusely decorated with enamel, jewels, inlaid and repoussé work, so that the artists of the fifth century B.C., like those of the fifteenth century A.D., were painters and goldsmiths as well as sculptors.

It comes somewhat as a shock to learn that the statues of Praxiteles were painted to resemble life, that the polished surface of the marble was covered with an artificial incrustation in order to receive the paint, and that for the flesh tints a layer of wax and an application of oil was all that was necessary to subdue the whiteness so as to make it harmonize with the darker colour used for lips, hair, and eyebrows.

All these things are revelations, and the Englishman of last century who completed his education by making the grand tour. which always included Rome and sometimes Athens, would be aghast could be return and see what changes have been wrought in received opinions. Another great revolution in the standard idea of taste accepted by our parents has been brought about by the discovery during the last twenty years of original works. belonging to every period of Greek artistic activity. For even the earliest of these statues, where the artist endeavours ineffectually to express ideas too complicated for his unpractised hand, still bear the unmistakable stamp of genius which characterizes all Greek work, and which is absent from the Roman copies. It is a terrible heresy in the eyes of those brought up to regard the Apollo Belvedere, the Medicean Aphrodite, and the Laocoon as the most perfect expression of Greek art, to learn that the first two are Romanized, and therefore debased copies of famous originals, and are not to be compared with the Hermes of Praxiteles, or even with a good Greek copy like the small head of Aphrodite from Olympia, while the Laocoon is characterized by an exaggerated realism which would never have been tolerated at the best period of Greek art. Such statues as the Laocoon and the Barberini Faun were the models used by Michael Angelo, the only modern sculptor on whom has descended the mantle of the Greek masters. It is an interesting matter for speculation whether a new Michael Angelo will ever arise among us, who will receive his inspiration direct from the genuine Greek works we now possess, which were unknown to the great master of the sixteenth century.

It is very unlikely that this will ever be the case; the world has grown old and weary since the day when Aphrodite of Cnidus first smiled on her worshippers the ideal of the perfect woman. The Pagan gods of Greece are dead; Athene, Artemis, Apollo, Aphrodite, have fled before the coming of the White Christ. They fought their last great battle on the Altar of

Pergamum, for the Roman gods were not the same divinities. It was not the name only but the whole conception of them which was changed.

So when we reach the Alexandrian, the Hellenistic, and finally the Græco-Roman period, our interest flags, it is time to shut the book, leave the Museum, and wend our wav homewards. The Græco-Roman sculptures, of which there are an unlimited number, may be studied separately, on their own merits; they do not belong to true Greek sculpture. Five centuries only saw the rise, the perfection, and the decline of Greek sculpture, from the metopes of Selinus, belonging to the seventh century B.C., to the dramatic works of Rhodes, Pergamum, and Tralles, in the second century B.C. Since that time twenty centuries have passed away, and yet these works live, and will live as an example to future generations for twenty centuries and yet for twenty more; unless the time is coming when all things not strictly utilitarian will be voted rubbish, when, in a world governed by steam power and moved by machinery, even the shadows of the old gods will be consigned to that limbo where they themselves have long since been banished.

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NOTE

All the illustrations, with the exception of Athene Lemnia, Hermes of Praxiteles, and Aphrodite of Melos, have been printed from blocks supplied by the C. H. BECK'SCHEN VERLAGSBUCHHANDLUNG, and taken from their publication, SITTL'S ATLAS ZUR ARCHAOLOGIE DER KUNST.

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